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JULIAN ELTINGE.

THE MATINEE GIRL



PERHAPS it is only fancy, or perhaps it is truth, that I can read in the eyes of the returning mummies whom I am meeting these days on Broadway whether they have been back to the old home for their vacations.

I think I see it in a new placidity, in the absence of the old, too great fever of ambition, in the increased kindness that comes from warming the heart by the old hearth fires, in the greater courage and the greater faith.

It gives us a greater faith in the great human family to have a peep between busy times at the small segment of it that is peculiarly our own. It gives us a greater courage to face the world, with our freshened knowledge of the pride and confidence which our poor selves have inspired in the loving, simple hearts we have left behind to come back to our interrupted labors. It is well sometimes, but briefly, to see ourselves through the wondrously tinted spectacles of those who love us and believe we are really important factors in the world's work. But it is dismaying to look long through those love-hued glasses. Better come back to the truer vision our world has of us, the workaday world that knows our industrial strength, but likewise our glaring weaknesses; that recognizes the durable parts of the material, but has a keen eye also to the aleaky portions. For the home view, by enlarging our merits, would stultify us, while the world's discerning and by no means wholly approving gaze goads us to a better product.

A wholesome but not wholly cheering lesson we learn in the rare visits home. 'Tis the inescapable lesson of the silent march of the years. In the busy marts of the world we are endlessly active and ignore time, but in the quiet corners of earth there is time for reflection, and the ears that listen acutely hear the stealthy march of footsteps that dog ours incessantly, the soft but relentless footfalls of Time. We see traces of that march in patient faces, resigned to the echoing tread, faces we may not see as often as we would, but that at each seeing bear a few more of the marks of age's refinements. As a slight, almost invisible veil we see it, the slightly increasing palor, the greater number of finely etched lines, the wistful, waiting expression, the graying and thinning hair. And we cannot turn away from this visible presentment, this arithmetical proof, that the 12 months that have weakened by so much the dear old father or mother have registered a year for us.

An editorial writer once observed that actresses grow old more slowly than the women of any other profession, that with many of them time would seem to stand still. He gave two reasons for this grateful fact.

One, he said, was the unceasing variety of their lives, in playing new parts and in travel with cheery companions. But, and he emphasized this, the chief reason lay in the fact that there are few to remind the actress of her age. Her companions do not know and do not care how old she is. It is only those who live where she lived, perhaps where she was born, in her ante-stage days, who remember and remind her.

She returns to that old home. She sees the friends of her school days with graying hair and families fast growing up. She looks into the mirror, half afraid of what it will reveal, but finds that her hair is still brown or golden, her face unetched with those fine graven lines of the great ether. Time, and she wonders whether for her the miracle of nature has been repeated and once again, as for Joshua, the sun has stood still. But a faint melancholy steals over her. It hangs about her, a thin, emotional haze, and nothing dispels it but the brisk "all aboard" of the brakeman, the scream of the whistle, and the dash and grind of the car wheels upon the iron track. And then she forgets, for is she not going back at twentieth century, breath-stealing, thought-scattering speed to her work, which is her life? She would be quite content, indeed, were it not, so strangely is life balanced, for the backward glance of memory that reveals on the station platform two figures that try bravely to smile while yet she may be seen, her father and mother, in whose quiet corner of the earth time has not stood still.

While traveling in the West last week, the Matinee Girl made transitory train acquaintance with a lonely little woman fashionably swathed in fold upon fold and finished off with billow upon billow of black silk. She was very modish and very unhappy, this little woman with the big, sad, dark eyes. Last December, she said, she had passed through the surgeon's ruthless hands, and since that time and by his advice she had been traveling almost constantly.

"I have been back and forth between New York and San Francisco three times," she said, in a weak, hopeless little voice. "I have been to Los Angeles and San Diego and Colorado Beach and Alaska. This time I have come from San Francisco by way of Portland and have been on the train for eight days. At Portland I left my best silk skirt hanging in the drawing room, and on the way to Billings, Idaho, I lost two small purses with \$50 in them, two trunk checks and my Pullman car

ticket, so that I had to come most of the way in a tourist car."

She was a most depressed little woman, though not a professional weaster. She had too much personal pride to bare her griefs to a hard-eyed world intent upon its own affairs, but she talked vaguely as proud, heart-broken women do about the sorrows of life and the hollowness of everything in the world.

One moment she fretted because her hair was so Indian straight that while she was traveling it was a spectacle for scoffers. She said that if by prayer she could make herself over she would petition the Greatest Power to let her be born again a man. "It is so hard to be a woman," she said, her pale underlip quivering despite her manifest pride. And if that Power would not vouchsafe gift so great, she would implore Him to let her be born with curly hair, so that she might travel without curling irons and yet be presentable. Then she told me how infinitely sad she had found it to look out of the car windows when we stopped at stations and see friends greeting friends, or parting with friends, while she held her chateleine with all the strength of her pale little fingers and thought that this was the friend she must depend upon until she reached New York.

"I have telegraphed my sister 'For the Lord's sake meet me.' She will understand," she said.

She told the Matinee Girl to be sure to forgive the hot words of any friend who might speak in anger, "for I know," she said, "that one may hurt cruelly by harsh words and yet love, oh, love so much." The dark eyes were full of tears unheeded. "I have an insane temper. I inherited it from a grandfather who had a fixed habit of throwing furniture and crockery. I hurt my mother and one other whom I loved still more by the things I said when I was angry. And the next moment, the next second, God! how sorry I was! My mother forgave, for she understood; but the other—"

She broke off to order a bottle of porter to make her sleep, and the thread of that conversation was broken.

A whimsical little woman! The next morning as we were drawing into New York she was not in her section. I had not seen her at breakfast. A vague alarm caused me to speak to the porter. But the porter had had a long trip. He was tired. "Guess she got off," he grunted. On the forward platform I found her sitting on a low camp chair, a wistful look in her tired dark eyes, a bit of paper folded between her thin fingers.

"I am sitting here because it seems a little nearer home," she exclaimed, and she opened the paper. It was a check for \$500. And lying between its crisp folds was a faded red rose.

"When I went away my sister handed me this and said, 'No matter what happens, when you look at this remember that I love you.' I'm going to give her the check with the rose in it when I meet her at the station. Don't mind me," she said as her eyes overflowed. "I am always this way when I get near a place where some one loves me."

I left her alone with the thoughts that were evidently deep, and I hoped pleasant. A tremulous little woman!

At the station in all of the familiar rush and din of New York I saw her again. She was searching for some one.

"Have you missed your sister?" I asked. "She is not here. Perhaps she is only late," she said.

She looked so ill and alone that I asked if I should wait with her. Ten, fifteen, twenty, twenty-five minutes passed, and she was still alone except for me. I urged her to let me take her home. She refused. "She is only detained. She will surely be here," she said, and she held the check and the rose tighter.

At last I departed in practical fashion for a Turkish bath to rid me of the grime of travel.

The little woman had pressed my hand and thanked me, just for being alive and there, I suppose, and said she would wait a little longer.

Stubborn little woman! As I looked back her face was wan and shrunken, her voluminous black silk wrappings floating about her like black sails in the wind and rain. She was still alone and waiting. All about her to the inward gaze were signs of wreckage, of aimless drifting, of passion and storm, and the ultimate dashing out of life upon grim, hidden rocks.

"There is another woman whose whole life has been in her affections," I thought. "How ecstatically happy, how madly miserable she has been. Her days have been pendulums between extremes of emotion. How much safer to love less and think more and just be comfortable! Driver, the Hoffman House baths."

More and more the fact that the prime requirement for success in the dramatic field, whether behind the footlights or "in the front of the house," is a common school education is borne in upon those who have to do with applicants for employment in that field. An amusement company recently advertised for an advance agent. It has sent me the following as a specimen of the answers to that advertisement.

"To — Amusement Co.:
I answer all in hopes of getting work. Am a good agent and a hard worker and can get the good was with — for five seasons and made good this past season with — and the reason I am out I was in New Orleans and could not get out as it is an out of work for the season of you. Want a good hard worker. Write and I will call and see you all at any time know the country from a to z and I know how to get the good or I will close Hing to here from you I Am your Out of Work
Care Gen Del
New York
City.

Doubtless the writer is fuming because he has received no reply to this strange letter and railing against the lack of opportunities in the "show business." While awaiting other opportunities, I would earnestly recommend him to have recourse to a spelling book and an elemental text book on grammar.

THE MATINEE GIRL.

CUES.

Harry B. Stanford, of Sir Henry Irving's company, and Laura Burt have been playing successfully with Cecelia Loftus and her company this season.

Billy McClain is making a success in the English provinces with Fun on the Sands, written by himself and managed by John Tilley.

The Walls of Jericho is still going strong at the Garrick Theatre, London. Aug. 5 saw the three hundredth performance.

The Fatal Wedding and The Still Alarm are as popular as ever in England.

Edward Boulden has canceled his engagement with the Ninety and Nine company.

Wilfred Gerdes will play one of the Babes in the Woods. He weighs 368 pounds.

THE STAGE IN ROME.

A Polish Play Fails in Italy—Othello's True Story—Reviving the Drama.

(Special Correspondence of The Mirror.)

Rome, Aug. 10.

The only novelty of the past month was Snow, a drama in four acts, by the Polish author Stanislas Praybyszewski. In his own country they call him the "northern d'Annunzio." His play of Snow was a great success in Berlin, Warsaw, and Vienna. It fell here "A tempest of souls!" Its plot is easily told: Willy, after a wild and adventurous life, settles in the country with his young wife, Brouka. Brouka invites her young friend, Eva, to stay with her. Eva is a perverse and fatal woman, and Willy was once madly in love with her. Thus Brouka begins a series of stupid things, which fill up the four acts. Eva once more tries all her fascinations on Willy, who quickly falls in her net. Brouka's eyes are finally opened. She is in despair, and in her despair she urges Arthur, her brother-in-law, who is in love with her, to kill Willy and Eva. Arthur refuses. Brouka then thinks of killing herself. She invites Arthur to dinner, and that dinner kills both Arthur and Brouka! That is all.

The first two acts gave promises for better things, and the scene between Brouka and Arthur is good. But the rest met with only blases.

Altogether Praybyszewski has more of Ibsen in him than d'Annunzio, who is essentially a son of the South, with all the sensuality of the Latin race. He is the result of his land and its traditions. There could never be a "northern d'Annunzio." The Polish author seems to have been trying to imitate both Ibsen and d'Annunzio in this piece. But not one of the characters interests us. He says that they live and suffer, but their sufferings find no echo in the heart of the spectator, at least not here. There is not a real emotion in the whole play, not a word that sends a thrill through the body. Still, the piece is written with a certain elegance, and would read better than played.

Here is now a piece of news which will interest all readers of Shakespeare. It alludes to Othello and Desdemona, whose misfortunes have touched the hearts of twenty generations. No one, however, had ever believed in their real existence. But it seems that they did once live in the flesh. It has been discovered in the papers of the Calergi family, of Milan, that Othello was once a living human being. But he was not a Moor, and his name was Nicola Guerini. He married his cousin Desdemona, and the two families were among the most noble in Venice. The episode which inspired Shakespeare's tragedy dates from 1542, and took place in the Church of St. Francis, at Rettignone, on the northern coast of Crete, whither Desdemona had fled. The church still exists, but has been transformed into a mosque.

From the Calergi papers it appears that he had an author friend, who wrote many stories, among which was the one which inspired Shakespeare to write Othello. All this author's works were republished in Turin in 1853. They were translated into French in 1854, but there was no English translation of them in Shakespeare's time. Thus there is no precise knowledge whence Shakespeare took his plot. In the original version Desdemona (which means "the maid of the house of devils") is killed in a strange manner. Othello leaves his vengeance in the hands of the ensign of his ship. This man lies in ambush near the room where Desdemona is sleeping. She hears a noise and awakes. Othello then bids her rise and see what the noise is. She rises and opens the door when she receives a bag of sand on her head. She falls back at the shock and is then smothered by more bags of sand, while Othello, who looks on, upbraids her with a crime of which she was innocent. He never after forgave himself.

A recent article in the Cornhill Magazine is loud in praise of the Italian stage. Not so, however, are Italian critics themselves. "The Italian stage," they say, "is very ill." And there has been a congress to study what remedies can be applied to cure the illness. An old and experienced manager lays the decadence of the Italian stage, firstly, to the lack of good authors and actors, and then to the formation of too many private companies; and that because no actor or actress who makes a success will afterward consent to remain in his or her old company, but at once forms a new company for himself or herself. And all these companies play the same round of French pieces wherever they go, with here and there a new Italian play, which is usually biased.

Even dialect plays are now chiefly adaptations from French plays. Grassano's Sicilian Dialect company is an exception, thanks to Grassano himself, who is a giant in his art. If he played in classic Italian he would make a sensation, even in America. As it is, he fills a theatre wherever he plays, even at 45 degrees.

Another actor who has the secret of making money in Italy is Ferravilla. For the last twenty-five years he has traveled about with ten little comedies and four scenes, and always makes money. Wonderful! Sometimes, when tired, he takes a rest. When he returns to the stage he makes more money than ever.

A theatrical "trust" is being suggested, or a theatrical society, in which the public may buy shares. The congress has named a committee to study both these propositions.

Once upon a time every town in Italy had an open theatre during the Summer months. There the public could be amused and kept cool at the same time. Now, these open theatres are no more. There was a splendid open theatre in Rome, erected in an old mausoleum. That also is closed and is now a sculptor's study, where a gigantic statue to old Victor Emmanuel is being made.

Once, after her present season, is going to take a long rest. She has, as you know, offered 10,000 lire for an original Italian play. Ten months are allowed for the writing of this play, which some writers do not think sufficient to bring forth a work of art. Others, on the contrary, say that if an author cannot write a play in ten months he will not be able to write one in ten years. So far the original date has not been changed—that is, January 31, 1906, when all the works must have been sent in.

D'Annunzio has accepted the direction of a new and magnificent review, called *Il Risorgimento* which is to appear in November. He will write in it himself. This review is quite an event in Italian literature. It will be published in Milan, and will consist of 100 pages on splendid paper. It is to appear on the 1st and 15th of every month. D'Annunzio's name alone will make it sell.

From Verona I hear that during the excavation of the old Roman Theatre a parcel wrapped in leather has been found and this parcel contained five linen bags full of gold and silver money.

They belong to the time of the Venetian Republic and bear the date 1600. This little treasure is valued at 1,500 lire, and it is now in the Verona Museum.

ENGAGEMENTS.

Josephine Clairmont, as Anner Lizer, with Under Southern Skies (Eastern).

P. J. Miner and Frank Kilday, for She Dared Do Right.

Gilbert Fitzgerald, for Sis Hopkins, which will rehearse in Detroit.

Frank Hamley, as manager for Breaking Into Society.

James Wall, as manager for Wallick's Her Wedding Ring.

Joseph Wheelock for The Toast of the Town.

Harrison Hunter by Charles W. Allen for The Toast of the Town.

Mrs. Nellie Lynch for The Gingerbread Man.

JAMES K. HACKETT'S PLANS.

James K. Hackett arrived from abroad Aug. 22 on the *Kronprinz Wilhelm*, after an absence of nine weeks. He said he was in perfect health and that he was ready and anxious for his season's work to begin. Rehearsals for *The Walls of Jericho*, which is to be his initial production and in which his wife, Mary Manning, is to appear with him, are to begin early this week, the first performance being set for Sept. 18 at the National Theatre, Washington. The first New York presentation will be Sept. 25 at the Savoy Theatre.

Jericho, which is now in its eleventh month at the Garrick Theatre, London, is expected to run the greater part of the present season here. The first change of bill will be *The House of Silence*, by Hermann K. Vienna, which Mr. Hackett tried last season in Pittsburgh. Following that, if necessary, will be a modern comedy, *The Babbler*, by Stanley Dark, and possibly *The Scarecrow*, by Percy MacKaye. As a supplementary season Mr. Hackett intends offering *J. B. Fagan's* poetic drama, *The Prayer of the Sword*, which was produced in London last season. It contains two prominent roles, so Mr. Hackett will present it with himself and Miss Manning.

Mr. Hackett also said he had contracted with Alfred Sauter, the author of *The Walls of Jericho*, for a new play for Miss Manning and himself to be delivered in the early Spring. He has also a new play as yet unnamed, by Pierre Wolff, the author of *The Secret of Polichinello*, and one by the author of *The Prayer of the Sword*.

After *The Walls of Jericho* is fairly launched at the Savoy Theatre Mr. Hackett will make the production, probably in Chicago, of a new comic opera, *The Alcayde*, by Frederick Barry and George Stephens, Jr. The principals are not yet decided upon. The opera will probably be seen later in London under the joint management of Messrs. Hackett, Curson, and Edwards. The author and composer of this opera have been commissioned to write another in which Mr. Hackett expects to exploit a new discovery who is considered one of the most beautiful women on the Continental stage, who has also a magnificent contralto voice.

In contemplation of the cast of *The Walls of Jericho* Mr. Hackett has brought from London Ruth Chester and Ellice for the roles of Lady Panchester and the Duchess of Wyes and five other people.

BARRED BY THE GERRY SOCIETY.

Ethel Johnson and Gordon Morrison, child actors in York State Folds, were cut off the payroll Aug. 24 by a rising thermometer. Acting Mayor Forbes was asked to allow the children to go on when the play opened, and put the question to the Gerry Society. The society finally gave its permission, but stipulated that the children should not act if the thermometer on the outside of the theatre went above 80 degrees. Wednesday night the mercury climbed beyond the Gerry Society limit, but the children went on. The managers were notified that they had broken their agreement and the children were not permitted to appear.

Austin Fynes, manager of Proctor's 125th Street Theatre, was arraigned in the Harlem Court Aug. 23, charged with violating the Child Labor law. Mr. Butts, agent of the Children's Society, was the complainant.

Mr. Butts told Magistrate Baker that Iphigeneia, who plays the part of a boy in *The Gunner's Mate*, running at the 125th Street Theatre, was only fifteen years and nine months old, or three months younger than the law requires, and that she was appearing on the stage without a permit. Mr. Fynes said he had obtained a permit for the girl's appearance from Acting Mayor Forbes, but that the clerk in making it out had caused it to read for the week of Aug. 28 instead of Aug. 21, as he had applied to have it read.

The Children's Society agent insisted that no permits for the appearance of children in theatrical performances were issued in July and August because of the heat. Magistrate Baker adjourned the case until Monday, but told Mr. Fynes to keep the girl out of the play.

ENGLISH GRAND OPERA SEASON.

Henry W. Savage this year is preparing for the most important season in the history of his English Grand Opera company. His Parsifal company has been combined with the English Grand Opera company, giving him the most pretentious organization for presenting serious opera in English that he has ever brought together. An orchestra of forty symphony musicians will be an added feature, and these will be under the musical direction of the Chevalier N. B. Emanuel and Elliott Schenck. The chief new work in the repertoire this year will be an elaborate production of *The Valkyrie*, which will be followed later on with *Das Rheingold*, *Siegfried*, and *Götterdämmerung*. The remainder of the repertoire will include *Lohengrin*, *Tannhäuser*, *Rigoletto*, *Aida*, *Le Bohème* and *Faust*. The tenth season of the organization will open with a week at the New Montauk in Brooklyn on October 2, after which there will be a week in Newark and a brief New England tour of two weeks before the annual engagement in Boston for two weeks at the Tremont. The company will then visit Montreal and Toronto, its itinerary including a second tour of the South and Western States as far as the Pacific Coast.

JACK LONDON'S FIRST PLAY PRODUCED.

The Great Interrogation was given an elaborate production by Frederic Belasco at the Alcazar Theatre in San Francisco Aug. 21, with White Whittelsey and Mrs. Juliet Crosby in the cast. The play serves to introduce Jack London, novelist, as a playwright. It is written in collaboration with Lee Bascom (Mrs. C. H. Marsden). The story tells of one David Payne, who renounces the higher civilization for the simple and primitive life. The scenes are laid in Alaska.

AS YOU LIKE IT AT OYSTER BAY.

The Ben Greet company of players presented the forest scenes of Shakespeare's *As You Like It* at Oyster Bay, Aug. 23, at the Huntington Stud Farm, near Sagamore Hill. Mrs. Roosevelt, the President's children, and many other members of the Roosevelt family were present. The platform was covered with grass and was set in a small grove of trees that stood for the forest of Arden.

GOSSIP.

Mabel Talliaferro has been selected for the leading woman's part in *The Bishop's Carriage*.

The engagement of *The Rollicking Girl* has been extended at the Herald Square Theatre until Oct. 15.

Henry Greenwall, of New Orleans, has gone to a sanitarium on Lexington avenue to have an operation performed. He will be ready to go to New Orleans by Sept. 1.

Chauncey Olcott has come to town from his Summer home in Saratoga to begin rehearsals of *Edmund Burke*, his new play by Theodore Burt Sayre.

Harry Berensford arrived from England Saturday and will commence engaging and rehearsing people for *The Woman Hater*, which opens Oct. 4, with that veteran, Peter Rice, in advance.

Little Lottie Johnston, who has been with Sullivan, Harris and Woods for the past two seasons and re-engaged for the coming season with the same company, Wedded and Parted, has just recovered from a severe illness.

David M. Hartford closed his engagement with the Thanhouser company, Milwaukee, to return to his engagement as leading heavy man and stage director with the Vaughan Glaser company at Cleveland, opening Sept. 4.

AT THE THEATRES

To be reviewed next week:
THE CATCH OF THE BRASSON.....Daily's
THE HAN TERN.....New York.

Wallack's—Easy Dawson.

Comedy in three acts, by Edward E. Kidder.
 Produced Aug. 22.

Ripley Royal Dawson.....Raymond Hitchcock
 Henry Titus.....John Bunney
 Grandma Grierson.....Scott Cooper
 Bruce Grierson.....Earle Browne
 Count Giacomo Chiquessudi.....Nick Briglio
 Wellington Bonaparte.....William Martin
 Rose Dawson.....Julia Herne
 Hannah Doty.....Gloria Zabelle
 Sadie Collins.....Flora Zabelle
 Mrs. Churchill-Churchill-Brenton.....Jefferys Lewis
 Ernestine Ormsby.....Lorel Taylor
 Angie Bates.....Phyllis Sherwood

If Easy Dawson was designed to help Raymond Hitchcock over from musical comedy into real acting it has failed in purpose, for it leaves him astride of the fence with only one leg on the "straight" side. But if its object is to afford him bright lines to be delivered in his own peculiar way without particular regard to surroundings, then Mr. Hitchcock should be satisfied with the effort. Easy Dawson is very much Raymond Hitchcock.

There is a plot. Ripley Royal Dawson, a good fellow, bibulous, chief of Salamander Hose Company No. 1, and an inventor, has a daughter, Rose, who loves Bruce Grierson, son of the village magnate and a much better fellow than his father. Because Bruce loves Rose he is disowned by his wealthy parent, and joins Rip in perfecting inventions. Grierson, Sr., steals Rip's idea for a cream separator and has it perfected by Hank Titus during Hank's lengthy periods of half-intoxication. Hank swears off in time for Rip to find that he is being cheated. Rip is aroused to a sense of duty toward his daughter, lays claim to the separator, makes Grierson, Sr., consent to Grierson, Jr., marrying Rose, and winds up the play in a burst of song and the glow of his own electrical inventions. The plot is frequently interrupted by a chorus of fire-laddies, another of ladies with parasols, an old maid sister, a village flirt, an automobile lady and her chauffeur, and a small girl of mischievous tendencies.

Mr. Hitchcock was very clever and very entertaining in the lines and make-up of Dawson, but by no means convincing in the character. He did not behave like a real man. The musical comedy side of the family was predominant, and only at the rarest moments did the characteristics of the other branch become evident. A little pathetic scene with Miss Herne was not badly done, but it was short and closed the act. Generally he did not show that he is a "real actor," though, in a little speech at the end of the second act, he told how he tried to be one, and how Mr. Marion and Mr. Savage and Mr. Kidder did their best to help him. His three songs moved on a descending scale. The first, "And the World Goes On," sung with a chorus of firemen was good and thoroughly Hitchcockian. "It's a Waste of Time to Worry," dragged into the second act without the vestige of an extenuating circumstance, was not so good. "Let Her Drown," in the third act, would have been better omitted entirely.

The other members of the company had very little to do. John Bunney had the most opportunity to show his genial humor and it was good to see. Flora Zabelle, making her first appearance since she became Mrs. Hitchcock, found much life in the part of Sadie Collins, the village flirt, and sang a song in the third act, to an accompaniment of twirling, snaky parasols carried by young ladies. Jefferys Lewis as Mrs. Churchill-Churchill-Brenton, auto-enthusiast, told of the pleasure of automobiling in a little descriptive recitation, but failed to make it very thrilling. Julia Herne as Rose Dawson was sweet and charming and girlish, but had no opportunity of being anything else. Grace Griswold showed a strong sense of humor in the role of Hannah Doty. Phyllis Sherwood as Angie Bates was good as an irrepressible youngster, and Lovell Taylor as Ernestine Ormsby filled a very small part acceptably. Scott Cooper as Grierson, Sr., and Earle Browne as his son were almost unnoticed, as they had nothing to do but carry the plot. They stood up under the burden, though Mr. Browne did make a very convincing lover. William Martin as Wellington Bonaparte, chauffeur, looked and spoke somewhat like Peppo in Wang. Nick Briglio as Count Giacomo Chiquessudi played a violin.

People who wish to see Raymond Hitchcock will find the entertainment pleasing, but those who wish to witness an "American comedy," as Mr. Kidder calls the piece, will be disappointed. The play is beautifully staged, and the electrical effects in the last act show some novelty.

Broadway—The Pearl and the Pumpkin.

Extravaganza in three acts by Paul West and W. W. Denlow; lyrics by Paul West; music by John W. Brafton. Produced Aug. 21.

MORTALS.

Pearl Pringle.....Gertie Carlisle
 Joe Miller.....Taylor Granville
 Johnny Farnum.....Sager Midgley
 Polly Freeman.....Ida Hawley
 Sally Simpkins.....Ethel Johnson
 Jimmy Gingerbread.....Carroll McComas
 Mr. Dudley.....Thomas Whiffen
 Mona Glogot.....Allan Ramsay
 John Doe.....Harry Macdonough
 The Cannons.....

IMMORTALS.

Mother Carey.....Kathryn Hutchinson
 Spaulding.....Vivian Bradcome
 Dancing Eyes.....Grace Emmons
 Sunbeam.....Clare Moore
 Thistle-down.....Elta Weir
 Bluebell.....Maudie Benson
 Euphry.....Lillian Sterling
 The Corn Dodger.....Joseph Kane
 Dave Jones.....John Mayon
 Captain Blackbear.....George Collins
 Captain Kidd.....E. A. Anson
 Captain Jinks.....James Caldwell
 John Silver.....Martin Reddy
 Lyonnais Portuguese.....Harry Bergman
 Mr. Henry Morgan.....Edward Wines
 Captain Stede Bonnet.....A. H. Ransome
 Captain Bartholomew Roberts.....Ivan Charteris
 Captain Avery.....Julius Schroeder
 Captain Hick.....Roy Purvance
 Midshipman Easy.....Tao Howard
 Nancy Lee.....Florence Quinn
 Philin Vanderdecken.....Oscar Ragland
 Captain Dolphin.....Allan Ramsay
 Pages to Vanderdecken.....Stella Huehn
 McGinty.....Edwin Stevens
 Silver Claret Quartette.....Misses Darling and Porter; Messrs. Walters and Schroeder

If the book had been as clever as the stage management and the scenic artists The Pearl and the Pumpkin would be a rare jewel of its sort. As it is, the setting is of gold but the filling proves to be only of pithless pumpkin core. It wades of greenbacks thrown on the stage could make a thing artistic this "show" would be high art. As it is, it is only a lot of quaint characters and fine scenery and beautiful costumes in a continuous whirlpool of motion that has no articulated vertebrae of wit or sense, or even of tolerable nonsense, to be hung upon. The music, scene painters and stage-managers saved it for popular approval, although it was like gliding over its own jack-o'-lanterns, an empty rind carved into fantastic shape that is neither vegetable nor human, and with the candle of interior cleverness still unlit.

The music was so much more penetrating than the voice of the fairy queen, called Mother Carey, who was the chief "interpreter," that one had to refer to the programme to find what all the jumble was about. Fortunately, this stated that:

A pumpkin famine is caused by a malicious spirit known as the Corn Dodger. The only crop has been raised by a Vermont boy, Joe Miller, in some mysterious manner. He Cannons, the proprietor of a cannery factory in Bermuda, arrives to obtain possession of this crop. At the same time the Ancient Mariner

comes from the bottom of the sea on the same quest, being sent by Davy Jones, who keeps a boarding house for reformed pirates. The pirates have made the life of Davy unhappy with their demands for pumpkin pie. Both Cannons and the Ancient Mariner are anxious to secure not only Joe Miller's secret, but the pumpkin he has raised. They arrive to learn from the village baker, John Doe, that Joe has cut them up for "jack-o'-lanterns." The wicked Corn Dodger transforms Joe into a "pumpkin-head," an odd creature with head and body of pumpkin. Then the Ancient Mariner abducts Joe and Doe, the baker, to Davy Jones' locker, conveying them through a magic spring that communicates with the bottom of the sea. Joe's sweetheart, Pearl Pringle, and their companions, Sally Simpkins and Johnny Farnum, follow. The Corn Dodger is made captive by Cannons, the latter's purpose being to can him. At the bottom of the sea the pirates are anxious to convert Joe into pumpkin pie, but he is saved by Mother Carey, a good fairy, who arrives at the proper moment with her hand in the guise of a submarine fire brigade. Then the scenes shift to Bermuda, where Cannons's cannery factory is first shown. Here the pumpkin-boy, with the exception of his head, is cut up to serve as filling for the pies for the guests of a hotel. The head is thrown overboard, and appears in the moon as it rises on the surface of the waters. With his magic powers the Corn Dodger undoes all his wrongs, transforms Joe into a boy again, and all ends happily.

If the programme had been used for the book it all would have been much clearer than it seemed when translated into action, for there was an evident attempt to drag in everybody ever heard of, from Nancy Lee to Vanderdecken, of The Flying Dutchman. If any clearly clever use of these people had been made they would have been welcome. But they only sang a solo each that had no more relation to the plot or the right purpose of extravaganza than the voice of the usher who yells for the music publishers has to devotional music. Some of these interpolations were capital droll in themselves and imbued with the true spirit of extravaganza and the drollery of burlesque, like Edwin Stevens' imitation of a sloop, a locomotive, an automobile and a "Seeing New York" coach. Mr. Stevens' versatility and general artistic effectiveness were well shown, for he has a large share of the fun-making to carry, and it is a good deal to be at the head of such a clever lot of tried and true

Lyceum—A Maker of Men.

Play in one act, by Alfred Sutor. Produced Aug. 21.

Outthbert Farrington.....Ernest Lawford
 Edith Farrington.....Margaret Illington

That dainty pastel, A Maker of Men, served to introduce Alfred Sutor, the author of The Walls of Jericho, to the American public the evening of Aug. 21, when the Lyceum was reopened and took up again the interrupted pacing of Mrs. Leffingwell's Boots.

The story of this twenty-minute playlet is not in the line of the forceful drama that has made the author famous, although it has the same fault of bookish dialogue for which that popular success has been often criticized. It is more of a psychological study of moods than a plot of action. The construction is of the weak method of story telling, and it is without any of the resultant suspense in the minds of the audience that a master of craft would have produced, even in such a fragment. A Michael Angelo would have shown his genius even in the artistic proportions of a child's toy carved by his hand. This lucky Englishman shows a charming home interior. The wife is sewing, but the husband anxiously awaits a letter from the directors of the bank where he is a minor official. They are starting a branch bank and he hopes to be put in charge because of his seniority in service. In the full tide of his planning for added luxuries for his wife's happiness the expected letter comes and brings disappointment. The natural ebb of feeling strands him in despair. His bitter regret is mainly because of the loss to his wife and children of the difference between \$1,500 a year and \$4,000. She comes to the rescue of his mood in true wifely fashion. To his despairing cry that his life has been without result she answers: "No, for you have made a woman love you." She throws open her heart and shows how truly happy she is in his manly love and the lives of their three boys. She is happy to make a home for them and be a Maker of Men by nourishing their minds and souls as she first fed their bodies. He takes



Photo Henry, Pittsburgh, Pa. FREDERICK INGERSOLL.

Frederick Ingersoll, the Pittsburgh amusement park magnate, whose portrait appears above, is planning to carry his operations into Mexico, Europe, and Australia. Work will be started on a new park near the City of Mexico in October. Mr. Ingersoll is an unassuming young man who started in a small way in the manufacture of slot machines. He devised the Figure Eight roller coaster, and this made him a fortune. He slowly broadened his interests until he had gained a foothold in thirty-five dif-

ferent parks from the Atlantic to the Pacific. Last winter Mr. Ingersoll expended a million dollars in the erection of amusement resorts of the Luna Park type in Pittsburgh and Cleveland. These parks have been phenomenally successful this season, and this has had much to do with a multiplicity of park building enterprises in the Central States and the West. Mr. Ingersoll also has agents abroad who are looking for good sites in England and the Continental cities for like enterprises.

laugh-provokers as are in this long cast. That team of favorites, so long popular in vaudeville, Gertie Carlisle and Sager Midgley, renewed their success on Broadway and more than justified their popularity. Miss Carlisle was the sweet-heart of the Pumpkin Boy, and Mr. Midgley added one of his comical country boy characters. His song, "My Jack-o'-Lantern Joe," was a hit. Ethel Johnson acted and danced with vim and abandon and with such grace and charm in her songs, "When the Moon is in the Sky" and "My Combination Girl," that she was encored again and again. Taylor Granville had much to do as the persecuted Pumpkin-head, and did it all well. Ida Hawley had one of the many clever lyrics that made hits, "Lily White." It is a scene like that of the poppy field in The Wizard of Oz, showing a lily field of Bermuda, and all the lilies come to dainty and graceful life, in accord with the ditty. It is amazing, by the way, how much of imitation there is in these pieces, as one follows another. George Richards and Harry Macdonough acquitted themselves creditably in character work. Joseph Kane was the evil spirit, and very spritlike and vivacious in his work. John Mayon did the most possible with a small part. Oscar Ragland was a most important looking captain of The Flying Dutchman, and sang well. He had two pretty little pages, hardly to his knees in height, who smiled so bewitchingly they won the hearts of the audience immediately because of their unaffectedness.

The beauty and high effectiveness of the ten acts, that were often applauded, must be credited to artists Albert and Marsdin. The mechanical effects were made by William Hoover and his assistants, while the properties came from John C. Brunton. One of these, a whale, in whose head was a comfortable Harlem flat, with Johnny and Sally quite at home, made a great hit, and left the audience envying Jonah, if he was so costly housed.

her to his arms in full understanding, and we know that he will go bravely forth in all future time with his face lifted to the stars by her womanly love.

If written by an unknown American this little play would never have been produced. It is clean and wholesome, but not strong. Much of this is due to the writing, but much also to the acting and stage-management. It did not really make any difference whether a man who had been happily married for nine years got a "raise" or not when the auditor saw such a well-furnished house and an adorable and evidently happy wife, who could wear three hundred dollar gowns and had mahogany furniture, costly lamps, and a piano. Why all this whining about the loss of something he never had and showed he could be happy without? Such a baby didn't deserve such a wife or promotion, anyway. But it is useless to note the dropped stitches in what is only a temporary patch to be thrown over a slight hole in the boots of the much maligned Mrs. Leffingwell.

Margaret Illington shows rapid strides in her art. She has gained greatly in poise and dropped many of the mannerisms that marred her work. She read the lines quoted in a way that gripped the heart and showed that eventually she will think no longer of how she plays, but of what she plays. In that day methods will be forgotten and she will not act but live a part, and the public will awake to the fact that it has gained an artist who has the beauty, charm, and power to make the most of great opportunities. Ernest Lawford had an excellent chance to play both straight and character parts in the same evening, and seized it with the skill of an artist, succeeding in both parts to the delight of his admirers.

Mrs. Leffingwell's Boots are again put on the fire escape to her confusion, but to the joy of the box-office. There are three new names in

the cast—those of A. Goodrun, who has the bit of the coachman; Frank Burbeck, who plays the forcible husband forcibly and well, and Henry Harmon, who is an excellent old doctor with repose and dignity, though, like some others in the cast, making his hearers wish for ear trumpets.

Metropolis—A Runaway Boy.

Comedy-drama in four acts, by Hal Reid. Produced Aug. 19, 1905.

Kamya.....Frederick H. Seaton
 Sam Nelson.....Wilbur M. Roe
 Stella Reynolds.....Elinor M. Page
 Ned Karaton.....Ernest East
 Mary Bouton.....Pearl E. Abbott
 Ezekiel Reynolds.....Burr Carruth
 Prudence Reynolds.....Marcia Harris
 Harry Reynolds.....Joseph Santley
 "Brute" Bowen.....Frank Scott
 William Young.....William Andrus
 Maudy Lane.....Anna Marion
 Tabitha Tonkin.....Millie Zoar

Hal Reid's new play, A Runaway Boy, had its initial performance in New York Saturday evening, Aug. 19, and continued during last week. The play was a success, despite the enforced absence from the cast, owing to his recent accident, of that promising young star, Joseph Santley, whose place was filled by his brother, who resembles him closely in appearance and talent, and who sustained the role in a satisfactory manner.

The jumble of sensational incidents that serve as a plot are cleverly arranged, each act having an effective curtain. In Act III an acrobatic interlude introduced Scott and Wilson, whose tumbling act was very amusing; Millie Zoar, whose slack wire feats were well done; the Marions, and William Andrus with his trick mule "Maud."

The "runaway boy" of the play, Harry Reynolds, is the ward of an avaricious and unprincipled uncle, who seeks the boy's death so that he need not surrender to him the fortune of which he is trustee. The uncle's accomplice is an adventuress, with whom he is enamored, and who in turn has as her obsequious tool a "Hindoo man," whose ardent passion she pretends to accept. The three players almost succeeded in their first attempt against their victim. His quick wit and ready courage, however, save him for a while, and he runs away from his uncle's house to avoid further plots. In company with a faithful dorky he wanders away with his enemies hard on his trail, and after eluding them several times joins a circus. Here they try to kill him by cutting the ropes of his trapeze. This failing, he is waylaid on the road by one "Brute," a former "pal" of the uncle. The lad is left for dead on the road, and the conspirators are exulting over their success when his sudden reappearance drives them desperate and they turn against one another in the mêlée that results in the death of the uncle and his female accomplice and leaves the boy free from further persecution.

Burr Carruth as Ezekiel Reynolds gave a masterly character sketch, his make-up and business being especially good. Harry Wilson as "Brute" was equally good in a similar though smaller part. The Kamya of F. H. Seaton was a vigorous and consistent impersonation, while the role of the adventuress was well handled by Pearl E. Abbott. Frank Scott was good as William Bowen, and Marcia Harris pleased as Prudence Reynolds. Other roles were well cared for by Wilbur M. Roe, Elinor M. Page, William Andrus, Anna Marion, and Millie Zoar. This week, The Millionaire Detective.

American—Hearts of Gold.

Romantic drama in four acts by Jay Hunt. Produced Aug. 21.

Burton Caswell.....Marjorie Freeman
 Horace Fairfield.....Frank Russell
 Doctor Ainsley.....Wallace Shaw
 Sampson.....George M. Devore
 Corporal Crawford.....Harry Mitchell
 Lieutenant Jackson.....Edwin Stevens
 Walter Fairfield.....Gusale Henry
 Ruth Fairfield.....Charlotte Swenson
 Mammy Susan.....Christine Hill
 Arthur Fairfield.....Joseph F. Duval
 Sled Drayton.....Theodore Cassano
 Fred Dalton.....J. M. Waters
 Dan.....Robert Gillies
 Atlanta Ainsley.....Charlotte Hunt
 Margery Dalton.....Eva M. Denham

A melodrama consistently constructed, and with qualities to please both the top and the bottom of the house, is rare and a pleasure to witness. Jay Hunt has almost succeeded in making such a play of Hearts of Gold. The places where he has failed show lack of care in detail rather than attempts to force effects. A ruined church with a complete stained glass window that becomes illuminated just as the villain commits a murder might be called a forced effect, however. The play was first given a public hearing by the Bowdoin Square Stock company in Boston last spring, and its merits will probably keep it before the public for some time.

The story of the play is complex and covers a period of more than twenty years. The scenes are laid in the South and the action begins at the time of the Civil War. Burton Caswell, a young soldier, has been in love with a beautiful girl and is about to wed her when she jilts him to marry a rich planter, Horace Fairfield. At the opening of the play Caswell has come to return to Mrs. Fairfield the letters she wrote him before her marriage. She declares her love for him and explains her desire for money and position as the reason for her marriage. Caswell upbraids her for her faithlessness to him and to her husband. While she is begging his forgiveness, Fairfield comes home unexpectedly, and Caswell, at the solicitation of the woman, hides in her room. Fairfield, jealous by nature, suspects that her nervousness is due to fear. He accuses her of meeting Caswell, and in order to defend himself the young soldier appears. A tragedy is averted by the arrival of Dr. Ainsley. The night before the battle of Bentonville, N. C., three and a half years after the first scene, Caswell, now a Colonel in the Confederate army, has just learned of the death of his wife and of a little daughter that she left behind, born on the day Atlanta fell, and named for the fallen city. A fear of impending danger makes him ask Dr. Ainsley, now surgeon of Caswell's regiment, to take the child and rear her as his own. In the meantime a son has been born to Fairfield. As the boy grows older he bears a striking resemblance to Burton Caswell, and Fairfield's jealousy is again aroused. Bringing the boy with him, he comes to the fort and there accuses Caswell of being the father of Mrs. Fairfield's child. Threatening, he leaves the boy, whom Caswell accepts as a trust, denying guilt, however, and arranges to have him sent to a maiden aunt in Richmond, and that he shall be called Burton Caswell. Fairfield comes back in the dark shoots and kills Caswell and leaps into the river, where he drowns.

Eighteen years elapse before the second act. The scene is at Dalton ranch in Texas, where young Burton Caswell has gone after the death of his guardian and become a cotton grower. He meets Atlanta Ainsley, on a visit from South Carolina, and falls in love with her. Arthur Fairfield, a rather dissolute young man, has followed Atlanta, with whom he, too, is in love. He excites a bad influence over young Fred Dalton, son of the rancher. Caswell's efforts to save young Dalton and his love for Atlanta arouse Fairfield's enmity, and he seeks a way to harm the planter. Atlanta, who has discovered that she loves Caswell, learns from an old negro servant that her name is Caswell, and that she is only the adopted daughter of Dr. Ainsley. Realizing then that she is in love with her own brother, in a fit of desperation she promises to marry Fairfield. Fairfield takes advantage of this to make Caswell believe Atlanta is insincere, and brings on a fight between himself and Caswell. He strikes Caswell with a hammer, throws him into a cotton pen, and then sets the place on fire, locking the door. Atlanta, roused by the flames, arrives just in time to break the lock and rescue the man she believes is her brother.

The third act shows a ruined church, in which Atlanta takes refuge from a terrible rainstorm while Margery Dalton and her young sheriff lover

(Continued on page 14.)

is absolutely chosen and while right in the heart of the business center will be away from the heavy traffic on the street that usually is associated with a downtown playhouse. The building proper is to be eight stories in height.

The principal cause for joy on the part of local theatergoers is that again we will be privileged to see Mr. F. F. Benson, who has been playing the comedy of the independent.

The stock of the Empire is playing the Comedy of the Independent. The stock of the Empire is playing the Comedy of the Independent. The stock of the Empire is playing the Comedy of the Independent.

JOSEPH R. HAGUE.

SPRINGFIELD, MASS.

Eva Tansley will not have the honor of opening the season at the Court Square on Labor Day after all, as Pete Baker slips in Aug. 25 with A Legend of the Catskills, his new lyric comedy drama built on Rip Van Winkle characters.

The New Orleans opera Labor Day with a new stock of the Empire is playing the Comedy of the Independent. The stock of the Empire is playing the Comedy of the Independent. The stock of the Empire is playing the Comedy of the Independent.

EDWIN DWIGHT.

TORONTO.

After being thoroughly overhauled and redecorated the Grand Opera House opened Aug. 21 to a packed house, the attraction being Haverly's Minstrels, with the well-known Billy Van as the chief feature of the show. The co. carry about fifty people and put on an all round good show. August 23 Girls Will Be Girls. The staff in connection with this theatre will be practically the same as that of the previous year.

At the Majestic Aug. 21 the opening attraction was The King of the Opium Ring. The play is a good attraction for this house and seems to please its many patrons. Aug. 23 Across the Pacific.

Arthur O'Neill has been compelled by ill health to resign the management of the Majestic Theatre and Sol Solman, late of the Grand Opera House and who has been for some time in charge of the theatre, has been appointed to succeed him, with W. Smith as treasurer.

The California Girls, which is one of the Empire circuit attractions, gave its first performance on any stage on Aug. 19. The co. have been rehearsing at the Star Theatre for the past two weeks and opened on Saturday with two performances to S. R. O. Muro Park presents a fair bill of vaudeville. At Hamilton's Point the Figure Eight is the chief attraction.

STANLEY MCKEOWN BROWN.

JERSEY CITY.

Why Girls Leave Home was the Bijou Theatre offering Aug. 21 to a packed house. The play was well received and gave satisfaction. Nothing but the play itself remains of what was seen last season, and even in this there has been the addition of new and more interesting dialogue. New scenery and new mechanical and lighting effects tend to make the presentation very attractive. Clara Joel is very good as ingenue. Rose Tiffany is capital as Dolly. Florence Malone as Minnie. Florence Weber as Gladie. Cecelia Clay as Mrs. Sherwood. J. Irving White as Dan. Philip Smalley as Joe. Edwin August as Sam. and William Healey as Johnny gave capital performances. When the World Sleeps 23-2. Billy Van in The Emerald Boy 4-9.

Hearts of Gold will be the opening attraction at the Academy of Music 23-2. The exterior of the building has been repainted.

Charles F. Dittmar, of this city, who was to have been manager of one of Nixon and Zimmermann's attractions next season, has been released by that firm to go with the Mittenbach Brothers as manager of John Ford and Mayme Gerhue in Lovers and Lunatics.

Ed M. Hart is now assistant treasurer at the Bijou Theatre.

Sam Fisher, late of the Park Theatre, Rayonne, has gone with A Desperate Chance co. as advance.

WALTER C. SMITH.

BUFFALO.

The Ham Tree, with McIntyre and Heath, was the opening attraction at the State Street Aug. 21. The only redeeming feature was the chorus. Next attraction, Rogers Brothers in Ireland.

Her First False Step, a five-act melodrama of the most thrilling type, was the attraction at Academy week 21, and repeated its great success of last season. Pauline Paul, a very clever artist, interprets the leading role in a most satisfactory manner.

The Teck Theatre will reopen 25 with Hanlon's Panama.

James Steaton Metcalfe is in town visiting relatives, and attended The Ham Tree performance 21.

Edith Blair, formerly a society girl here, who made her debut on the stage about five years ago, was the headliner at Shea's week 21, and scored a pronounced success.

Jack Vincent, Eddie Carr, Carson and Willard, and Goff Phillips are in town rehearsing with The Trip to Egypt co., which will open its season 4 for a tour of forty weeks.

George Primrose was in town 24.

Charles W. McMahon reports everything in readiness for the opening of the Cleveland Theatre on 28. Here's success to Mac's new undertaking.

P. T. O'CONNOR.

CLEVELAND.

Six theatres were opened the past week, and all did a good business and everything points to a successful season.

The Lyceum Theatre in a new, bright dress, opened with the rollicking extravaganza, The Show Girl, which proved a popular attraction. Hilda Thomas heads the co., which is a good one. Arthur C. Alston's play, Shadows on the Hearth, Aug. 23-2. At the Bold Avenue Garden Theatre The Great Unknown was played 21-23. Percy Haswell was seen in a role that showed her versatility, and she proved herself not only an actress of ability, but a first-class vaudeville entertainer. The rest of the co. all did considerable work.

Charles T. Aldrich, who is a native of this city, has forsaken the vaudeville stage, where he established himself as a favorite, and was seen in a melodrama entitled Secret Service Sam at the Cleveland Theatre 21-23. In his character of the title-role Mr. Aldrich introduced the specialty that has made him famous. He was supported by a good co. Young Buffalo 23-2. The Lucia Avenue Opera House opens 25 with Paul Patti's Paul.

Johnny Bay's Down the Pike co., which has been rehearsing here for the past four weeks, opens at Youngstown 25.

WILLIAM CRATON.

OMAHA.

Jolly May Irwin and a bevy of pretty girls and capable comedienne stopped at the Board for one engagement Aug. 23 on her way to San Francisco. In spite of the intense heat her reception was most enthusiastic, the theatre being crowded with old and new friends. Mrs. Black is Back is the name of the play, and it also was favorably commented on. The regular season at the Board opens 23 with Ethel Barrymore. Mrs. Temple's Telegram 6-8. The County Chairman 8-9.

At the Krug The Flaming Arrow 20-23 was well presented; business only fair, account of extreme heat. At Cripple Creek 27-30. Confessions of a Wife 31-2.

JOHN R. RINGWALT.

NEW ORLEANS.

Manager Thomas Brouillette, of the French Opera House, has just completed the organization of the co. that will be seen here this winter. The latest

engagements are those of Madame Storde, dramatic soprano; Madame Boyer, contralto; and Mr. Gabel as comedian. The roster of the co. so far as announced is as follows: Mr. Legrand, light tenor; Mr. Lema, forte tenor; Mr. New, baritone; Mr. Ray, bass; Madame Storde, dramatic soprano; Madame Boyer, contralto; and Mr. Gabel as comedian. The roster of the co. so far as announced is as follows: Mr. Legrand, light tenor; Mr. Lema, forte tenor; Mr. New, baritone; Mr. Ray, bass; Madame Storde, dramatic soprano; Madame Boyer, contralto; and Mr. Gabel as comedian.

J. M. QUINTERO.

TOLEDO.

At Burt's The Midnight Flyer was the bill Aug. 17-19. The place is inferior in every respect and away below the average. Burt's melodrama, The Millionaire Tramp 20-23 had a great deal of human interest. It was a quiet melodrama and appealed strongly to the sympathies of the audience. Harry Todd as the tramp was unusually good and the support was fair. Weather too warm for anything but medium business.

C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Heisman Stock co. Aug. 14-19. Plays: The Private Secretary. Just from Japan. Adventures of a Love Letter; pleased good business during week. The Olympia Opera co. 21-23.—ITEM: Arthur and Sam Hirsch, managers Montgomery Theatre, have returned after a month's visit to New York.

MOBILE.—MONROE PARK THEATRE (M. A. McDermott, mgr.): The Olympia Opera co. closed its engagement here Aug. 14-19, presenting Said Pasha. The Circus Clown, Chimes of Normandy. The Telephone Girl. La Motte's unusually good and a vaudeville bill was given. Every one strived to please, and the week was a successful one.

ARIZONA.

PHOENIX.—EAST LAKE PARK (C. F. Brorner, mgr.): Ethel Tucker Stock co. In Faust and Lady of Lyons; excellent specialties by Margaret Gedderoth.—ITEM: William H. Doebin, vegetable and popular juvenile, will leave 21 for Michigan.—C. Mack joins co. 21.

ARKANSAS.

FINE BLUFF.—ELKS' THEATRE (James M. Drake, lessee and mgr.): Lord Baltimore opens season Aug. 28, followed by Louis Dean co. 4-9, excepting night of 8, when Madame Adelaide Hermann appears.—ITEM: Owen M. Williams, manager of the New York Theatre co., playing at Forrest Park, left the co. The members are here without money and owing to the fever in New Orleans the prospects are rather gloomy for them.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, mgr.): Kenta Lorraine (return), Mal Roberts, Wilson Trio, Jones and Walton. Next week: Rader Brothers, Jones and Walton, Mal Roberts, and the kindrons.

CALIFORNIA.

OAKLAND.—YE LIBERTY PLAYHOUSE (H. W. Bishop, lessee): Bishop's Players presented Hearts Courageous Aug. 17, opened the Winter season and business exceptionally large. Coast production and business exceptionally large. Coast production and business exceptionally large. Coast production and business exceptionally large.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, prop.): A. E. Culver, bus. mgr.: Dockstadter's Minstrels Aug. 17, opened the Winter season of this house to a jolly lot of applauders and an excellent programme. Across the Pacific 18, 19 delighted the galleries. Renta-Santa's Burlesques 21-23, did good business throughout their engagement of typical sort. Howard Hall in The Millionaire Detective 24-26 found many opportunities to do good work. A Race for Life 28-30. Jessie May Hall in The Street Singer 31. Queen of the Highlanders 1-3. Son of Rest 4. —POLA: J. C. Polli, prop.: J. C. Criddle, mgr.: Fabio Romani was an excellent bill for the stock co.'s next to final week, offering Mr. McGill, Miss Shipman, and Francis Owen full scope for their talents. Vaudeville will resume 4.—ITEM: "Westlaw," the home of Proprietor Edward C. Smith, of Smith's Theatre, and one of the show places of Bridgeport, is offered for sale by Mr. Smith on account of prospective absence from this city for much of his time in the attempt to regain complete health.

W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): C. C. Collins, res. mgr.: Expressions of regret are heard upon all sides that the genial manager of the Hyperion is to leave us, going to the Lyric Theatre, Philadelphia, as manager for the Shuberts. Mr. Boone will succeed him. Chauncey Olcott 2.—NEW HAVEN THEATRE (G. B. Brunell, mgr.): W. H. Van Bruen, ast. mgr.: The Millionaire Detective, with Wood Hall in the leading role, to good business Aug. 21-23. Renta-Santa's co. 24-26. The Smart Set 28-30.—ITEMS: Mr. Polli will open his new theatre, The Polli, about the middle of September; he will use the old theatre, renamed the Hyperion, until complete health is ready, using the new theatre for first-class vaudeville. The Bijou will also be under Mr. Polli's management, but he is as yet undecided as to the attractions to be shown there.—Vernon Soules has been spending the Summer at his home in New Haven.

JANE MARLIN.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Lew Dockstadter's Minstrels attracted a large audience Aug. 18. David Harum 23. The Highlanders 30.—JACQUES (Jean Jacques, mgr.): Poli's Stock co. in The American Girl 21, 26 to large audiences.—ITEM: At the performance of The American Girl on the 23d the veteran actor George Hoer was presented with a handsome gold watch by the employees of the Jacques.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Clara Turner closed good business week Aug. 19. The Sign of the Four 29. David Harum 30.—ITEM: The manager of Clara Turner co. won a hat from Manager J. H. Gray on a wager that house 18th (evening session) would be larger than previous evening, which was good.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Will reopen Aug. 29 with David Harum. Peter Barker in A Legend of the Catskills 30. The Sign of the Four 1.—MAJESTIC THEATRE (H. H. Jennings, mgr.): Will reopen 31 with W. H. Wood's Minstrels.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Season opens with David Harum Aug. 28. Little Johnny Jones 31.—ITEM: During the Summer many alterations have been made, and the house is greatly improved.

SOUTH YORWALK.—BOY'S THEATRE (J. M. Hort and Son, mgrs.): Chester De Vonde co. Aug. 14-19; excellent performances; S. R. O. every performance. A Race for Life 2.

TORRINGTON.—UNION THEATRE (C. W. Volkman, mgr.): Season opens with David Harum Aug. 25. A Race for Life 1. The Sign of the Four 2. The Shadow Behind the Throne 4.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Josee K. Bayla, mgr.): Al. H. Wilson in The German Girl Aug. 28. The Office Boy 29.—LYCEUM THEATRE (Daniel Humphreys, mgr.): The Peddler 17-19; good business. Her Wedding Day 24-26. A Runaway Boy 28-30. Fritz and Smits 31-2.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Seekind, mgr.): Madame Hermann opened the season here Aug. 21 to good business; entertaining performance. The Seminary Girl 9.—ITEM: Manager Seekind, after arranging for the opening, returned to New York to look after the season's bookings and will return to Savannah in a week or two.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): Season opens with Adelaide Hermann Aug. 26. Jules Kelly Stock co. 4-9.—ITEM: The Springer Opera management has changed by the C. F. Springer resigning and F. H. Springer appointed.

MACON.—CRUMP'S PARK CASINO (Maurice Bcom, mgr.): Harry Salmon Aug. 14-19; pleased good business with Uncle from India.—GRAND (David Phillips, mgr.): Madame Hermann 25.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Plancy, mgr.): Mack Swain Theatre co. week Aug. 21.—RIVERSIDE PARK (M. Christensen, mgr.): Zynn's

OFFENSIVE AND EXCESSIVE PERSPIRATION

In the Summer time excessive perspiration discolors and often completely ruins thousands of dainty gowns. A complete remedy, however, for this aggravating trouble is now supplied by the CASSEL CHEMICAL CO., of Germany, which has opened a New York office, and is offering the famous Cassel Toilet Lotion to the public.

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ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George W. Chatterton, mgr.): Girl of the Streets Aug. 18 to fair business. The Four Hunts in The Pool House 19; fair co.; pleased small business. Eleventh Hour 20; good co. and business. Dora Thorne 21. Dr. Jekyll and Mr. Hyde 24. The Russian Spy 25. Richard Carle in The Mayor of Tokin 26. Cherry Valley 27. Boston Novelty co. 28-31. At Piney Ridge 1. The King of Tramps 2. Over Niagara Falls 3.—ITEM: The extreme hot weather no doubt has kept the attendance down.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, mgrs. and lessees): Charles A. Takacs, res. mgr.: The Four Hunts in The Pool House Aug. 15; good co.; good house. His Highness the Bey 20; good co.; fair house. Mahara's Minstrel Carnival 21; fair co.; good house. Plays: The Irish Pawnbrokers 27. The Convict's Daughter 26.—ITEM: Stage Manager Miller has left the Schwartz. The people here generally liked him, and he was a good man. He is succeeded by J. Lackey, recently with the Garrick.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Season opened Aug. 20 with the Four Hunts in The Pool House to a good sized and satisfied audience. On the Bridge at Midnight 21. Human Hearts 26. The Little Homestead 27.—ITEM: Human Hearts, rehearsing at the Theatre, where their initial performance will be given 28. The Temple has been renovated, increasing its seating and dressing-room capacity, and had stage scenery repainted.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Glover, mgr.): Herald Square Opera co. Aug. 14-19 to good business. A Thoroughbred Tramp 21. The Sultan of Sulu 26. Cherry Valley 30. At Piney Ridge 31. Over Niagara Falls 2.—DREAMLAND PARK: Consolidated bands gave concert 13 which attracted large attendance. The Three La Molnes. Kimura Japa. Ruby Raymond.—BIJOU (Shelford and Ryan, mgrs.): Opens 4. It is on a circuit of twenty-one theatres and promises good attractions.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): On the Bridge at Midnight Aug. 17; fair business. Dr. Jekyll and Mr. Hyde 24. Cherry Valley 19; excellent. Why Women Sin 20; good; ditto house. The Eleventh Hour 21; stirring; fair attendance. Sandy Bottom 23. Richard Carle in The Mayor of Tokin 26. King of Tramps 27. At Piney Ridge 28.—ALFRESCO PARK (Vernon C. Seaver, mgr.): Eckhard and Hill, the specialists, with regular amusements, making fine business.

CANTON.—GRAND OPERA HOUSE (F. B. Fowler, mgr.): Uncle Josh Sprucey Aug. 7; fair show; small house. Dr. Jekyll and Mr. Hyde 10; good performance; small house. An Aristocratic Tramp 14; well played to fair audience. Cherry Valley 18; fair business. Carol Arden in Polly Primrose 21; fine attraction; small but appreciative audience. Sandy Bottom 25. Why Women Sin 28. Little Swede 2. The Hoosier Girl 4. Fabio Romani 5.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): W. L. Busby, res. mgr.: On the Bridge at Midnight 19, matinee and night, to large houses; pleased. Dr. Jekyll and Mr. Hyde 19; good business; good satisfaction. The Century Stock co. 21-23 opened in a Texas Romance to big business. Aristocratic Tramp 26. Uncle Josh Sprucey 27. Sandy Bottom 31. A Deserter Bride 3. The Convict's Daughter 4.

BLOOMINGTON.—GRAND OPERA HOUSE (F. Wolken, Jr., mgr.): Why Women Sin Aug. 21 to good house; satisfaction. The Eleventh Hour 23. At Piney Ridge 29. Over Niagara Falls 31. David Harum 30.—ITEM: The Castle Theatre will open for the season 4.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Century Stock co. Aug. 14-16; business good; co. fair. Plays: A Texas Romance. A Russian Spy. Deadwood Dick. Dora Thorne 18; small house; fair until the end of the season 19; fair house; good co. Little Homestead 30. Over Niagara Falls 4. good co.

KEWANEE.—MCCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Aristocratic Tramp Aug. 12; good house; pleased. On the Bridge at Midnight 15 to fair house; gave good satisfaction. The Little Swede 19. His Highness the Bey 22. Why Women Sin 24. The Hoosier Girl 26. North Brothers' Comedians 28-2.

FREEDPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Why Women Sin Aug. 14; very good house and gave good satisfaction. Told in the Hills 16; co good; full house. Big Hearted Jim 18 satisfied a good house.

EAST ST. LOUIS.—BROADWAY THEATRE (H. F. Hill, mgr.): Hoosier in New York Aug. 19; good business. On the Bridge at Midnight; good co. and business. An Aristocratic Tramp 26. A Russian Spy 27. The Four Hunts 2 open regular season.

ALEDO.—OPERA HOUSE (A. C. and J. W. Edwards, mgrs.): Uncle Josh Sprucey Aug. 21 seemed to attract large business. A heavy tree blowing against the wires stopped the lights 9 to 9.40. The Rajah of Bhong 6.

RAVINIA.—PARK AND THEATRE (J. J. Murdoch, mgr.): H. T. Buck, res. mgr.: Riva and the Imperial Italian Band week Aug. 22. Continues to attract large patronage. Week of June 27 The Royal Hungarian Knaben Konelle.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Dertthick, mgr.): Why Women Sin Aug. 6; good business and performance. Sandy Bottom 20; good business and performance. Mahara's Minstrels 21; good performance and business.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Winniger Brothers opened Aug. 21 for week to packed house, and still continue to good business; good vehicles and co.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): A Thoroughbred Tramp Aug. 18 opened season to fair house. Floradora 23. A Little Outcast 24.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): An Aristocratic Tramp Aug. 16 pleased fair sized house. Sandy Bottom 20. The Eleventh Hour 29.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): The Eleventh Hour Aug. 16 played to packed house and pleased.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.): Wife and Six Aug. 19 matinee and evening. Mr. Wain's Family 25. Uncle Tom's Cabin 21, matinee and evening. Al. G. Field's Minstrels 26.—MASONIC TEMPLE THEATRE (Frank E. Stender, mgr.): Floradora 21. A Poor Relation 25.—STAR THEATRE (Will T. Brooks, mgr.): Harry Love and Zelma Rollins, the Great Zeeus, T. Williams, George Harris and Belle Delosa, Raymond Zel and Harvey and Mack 14-19 opened to packed house; balance of week good business.—BOBSON PARK THEATRE (George H. Fisher, mgr.): Week 13-19 Lavender and Thomas, Horman and Hyera, La Vine and Walton, McCone and Cabell, Dr. Grace Miller, Kates Brothers, and Herbert and Willing played to good business. Special attraction, Packard Band 18, 17; best concert given at park this season; drew large crowds.

HUNTINGTON.—NEW THEATRE (H. E. Rosebrough, mgr.): H. H. Henry's Minstrels Aug. 18 opened the new theatre; show fair and house good. Hans and Nix 21; good house; fair show. Poor Relation 24. Midnight Flyer 25. Maloney's Wedding 28. Over Niagara Falls 30. John Preston 2.—ITEM: The Burt Amusement Co. has leased the new theatre for term of years and has appointed H. E. Rosebrough, the former manager, as its local manager. The selection of Mr. Rosebrough was a good one.

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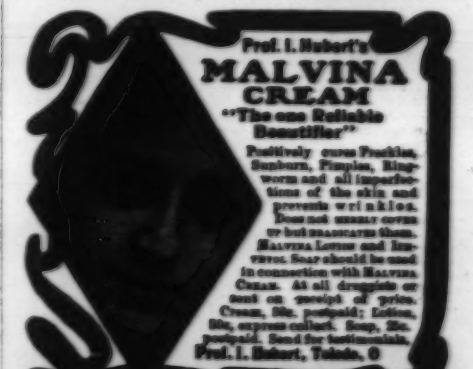
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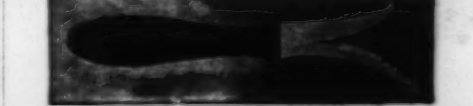
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C. J. FEIKER, late manager of the BELLE CITY OPERA HOUSE of RACINE, WIS., having resigned, hereafter all communications will be addressed to W. S. PAUL, the newly appointed manager.

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(Continued from page 7.)

W. Zwick, mgr.: My Friend from Arkansas Aug. 15; good house and excellent business; season will open 5 with a new production.

TENNESSEE.

NASHVILLE.—CASINO, GLENDALE PARK (Y. C. Bailey, mgr.): With Musical Comedy co. in At the Casino. Two old comedies, and Sweet Sixteen Aug. 22; played very large house. —**GRAND** (E. A. Bailey, mgr.): With The Parlor Widow Aug. 22; played very large house. —**ELITE** (J. W. Lively, mgr.): With How Honeys Are Broken as the first attraction. —**THE VENUE** (A. A. Sheets, mgr.): With The Parlor Widow Aug. 22; played very large house. —**ITEM**: The Jule Fey Musical Comedy co. in Cinderella, under direction of Y. C. Bailey, of the Casino Amusement co., opens season in Nashville Sept. 25. The co. is composed of Jule Fey, musical director; Jule Fey, Jule Fey, comedians, and twenty-five others. Manager Bailey has contracted for new costumes, scenery, etc., and promises that the production shall be first class in every respect.

MEMPHIS.—LYCUM THEATRE (Frank Gray, mgr.): With The Parlor Widow Aug. 22; played very large house. —**ADOLPH** (Benjamin M. Stalback, mgr.): With The Parlor Widow Aug. 22; played very large house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): The Jewel-Kelly Stock co. opens the season Aug. 28. Al. G. Field's Minstrels 31.

TEXAS.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): With The Parlor Widow Aug. 22; played very large house. —**ITEM**: Mr. Dean Bernhardt of Gertrude, Berlin co., married Mrs. Murphy of this city, and they have been here all summer preparing for this season and gave their opening performance (Sherlock Holmes) here 14.

SAN ANTONIO.—ELECTRIC PARK SUMMER THEATRE (Hid. W. W. W. mgr.): The Boston Ideal Opera co. Aug. 12-20 in Said Pasha. Chimes of Normandy, Bohemian Girl, and La Mascotte.

VERMONT.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Dorothy Lewis co. Aug. 14-19; strong co.; good business. Plays: The Gambler's Daughter, Hearts of the Hills, and Research.

BELLEVILLE.—BARBER PARK RUSTIC THEATRE (T. F. Kluhr, mgr.): Eloise Ellison co. Aug. 21-26 played two nights and then disbanded. B. F. Mack Stock co. week of 25.

BURLINGTON.—STRONG (John and Grant, mgrs.): Clyde Hilton, trees. —**ACADEMY OF MUSIC** (Charles A. Wood and Co., mgrs.): West's Minstrels 28.

VIRGINIA.

RICHMOND.—CASINO (John Wells, mgr.): C. I. McKee, bus. mgr.: Vanderville Aug. 21-26, pleasing good house. This engagement closes the season at this house. —**ELITE THEATRE**: With open 4 with Murray and Mack in The Town. —**ACADEMY OF MUSIC** (Charles A. Wood and Co., mgrs.): Tim Murphy opened the season at this theatre Aug. 27, 28, presenting a Corner in Coffee.

COVINGTON.—MASONIC THEATRE (C. A. Cover, mgr.): Osman Stock co. Aug. 17-19; good; large attendance. Wood-Brown Stock co. 20-25. —**ITEM**: Osman Stock co. and the Wood-Brown Stock co. were both organized at this place, Browning being a resident of Covington and Osman and family having passed the summer here.

PETERSBURG.—ACADEMY OF MUSIC (Charles A. Wood and Co., mgrs.): With open 4 with Murray and Mack in The Town. —**ACADEMY OF MUSIC** (Charles A. Wood and Co., mgrs.): With open 4 with Murray and Mack in The Town.

ROANOKE.—CASINO (Harry Bernstein, mgr.): Vanderville week of 21, pleasing nice business. —**ACADEMY OF MUSIC**: Tim Murphy in Corner in Coffee 20, Black Patti 21.

HARRISONBURG.—ASSEMBLY HALL (W. A. Smith and Co., mgrs.): Polk Miller Aug. 17 played to S. R. O. Human Hearts 30.

WASHINGTON.

WALLA WALLA.—STAR THEATRE (Ed Redwood, mgr.): Redwood Stock co. week Aug. 14-19 in Love and Friendship, Slaves of Russia, and a Virginia Rose; excellent performances and crowded houses.

TACOMA.—THEATRE (C. L. Hellig, mgr.): Week Aug. 14-20 in The Town. —**ITEM**: The Town (D. W. Worley, mgr.): From Sire to Son. —**CRYSTAL AND GRAND**: Vanderville.

WEST VIRGINIA.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): The Adair, Green and Adair co. Aug. 21-26 in The Town. —**ITEM**: The Adair, Green and Adair co. Aug. 21-26 in The Town. —**ITEM**: The Adair, Green and Adair co. Aug. 21-26 in The Town.

WELLSBURG.—BART'S OPERA HOUSE (W. F. Barth, mgr.): Jack MacDonald Stock co. opened for week Aug. 22 to capacity in Mansion of Achins Hearts. Other plays presented: The Streets of Gold, Camille, a Montana Outlaw, The Orphan Train, Thelma; pleasing good house, The Denver Express 25.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burling, mgr.): Depey-Burdette Stock co. in repertoire week of Aug. 14. Plays: The Secret Service Man, The Minister's Brother, a Struggle for Gold, At Pike's Peak, Homecoming Hearts, The Newboy; good performances to crowded houses the entire week. Black Patti 21.

WHEELING.—COURT THEATRE (E. B. Frausheim, mgr.): Primrose's Minstrels 1, Liberty Bells 4, Simple Simon Simple 6, How's Pictures 7, George A. A. Overland 9, and OPERA HOUSE (Charles A. Felder, mgr.): Myrtle-Harder Stock co. 20-2.

WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (William Bohlke, mgr.): Chaffert's Band Aug. 21; small house; excellent programme. Over Niagara Falls 20. Our New Minister 27. The Pumpkin House 1. Irish Panshoppers 11. NEUMANN'S NEW THEATRE (E. Neumann, owner and mgr.): Margaret Ralph in Taming of Shrew 16; fair house; co. very good. Cherry Valley 20; fair house and co. Heart of Chicago 24. Lyman Twins 27. Shannons 3. Moonshine's Daughter 16.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Paraders Aug. 18 to good business. The Train Robbers 20. Cherry Valley 27. The Royal Chef 28. —**CONCORDIA HALL** (R. J. Kempf, mgr.): The Palmatier Sisters, under the auspices of the local order I. O. O. F., gave a most enjoyable concert 21; one of the finest co. that ever appeared in this city.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): William Owen Aug. 18; good house; fine new; first-class presentation of Othello. G. Bert Rodney Stock co. 20, matinee and night; return date 26, with David Harum for two performances, afternoon and night. The Paraders 21; splendid business; good satisfaction. The Train Robbers 27. The Royal Chef 28. Our New Minister 30.

SUPERIOR.—BIJOU THEATRE (Landgreen and Gullinard, mgrs.): Week Aug. 21; Charles Bowland, third warbler and imitator; Harford and Hart, sketch team; Lawrence F. Wall, the Three Alarcums, Mexican musical trio, moving pictures. —**GRAND OPERA HOUSE** (C. A. Marshall, mgr.): Sweet Clover 21. In Old Kentucky 24. Two Merry Tramps 26. Two Little Waifs 4.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Sweet Clover Aug. 17 played small house. The Paraders closed the mid-summer season of this theatre 20 to good business. Royal Chef will open the regular season 30. Cherry Valley 31. Holy Toity 1. For Her Sake 4.

WILSON.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Rodney Stock co. Aug. 14-19 to fair business. Plays: Oak Farm, Sign of the Four, A Gentleman Burglar, David Harum, and The Christian's Vow. Schmidt and Williams Vanderville co. 25, 26.

OSHKOSH.—GRAND OPERA HOUSE (G. E. Williams, mgr.): Kilm and Gansolo's new comedy, Honest Hearts, Aug. 20, played to crowded house afternoon and evening. The Heart of Chicago 27. The Flints week of 28. The Royal Chef 31.

STEVENS POINT.—GRAND OPERA HOUSE (R. H. Johnson, mgr.): Season opened with Sweet Clover Aug. 18; good house and performance. Pablo Romani 22; good attendance; fair performance. Our New Minister 28. Holy Toity 2.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Lincoln T. Carter's drama, The Heart

of Chicago, Aug. 20 to fair business; audience pleased. Harry Shannon co. in The Banker's Child 23.

ANTIGO.—OPERA HOUSE (Max Hoffman, mgr.): Two Merry Tramps Aug. 18; fair co. and house. Pablo Romani 20; very good co. and good business. Dora Thorne 27.

COONTO.—TURNER OPERA HOUSE (F. A. Ewan, mgr.): Dora Thorne Aug. 19; co. good; S. R. O. Othello, fine co.; fair house. The Train Robber 28. A Texas Ranger 18 canceled.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): House dark Aug. 14-19. Convent's Daughter 23. The Paraders 31.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Pumpkin House Aug. 21 to small house; failed to please. Dora Thorne 28.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Holligan's Troubles Aug. 15 failed to please good house. Dora Thorne 28.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Stable and Fuller, lessees and mgrs.): Kolb and Hill will open the new theatre and season with I. O. U. Aug. 26. —**TURNER HALL THEATRE** (H. A. Clark, mgr.): The Bitter co. 14, 15; fair performance; poor business.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (A. J. Small, lessee; John E. Turton, local mgr.): Season opened with The Girl from Kay's Aug. 21 to only fair business owing to extremely hot weather, but the performance gave satisfaction. Primrose's Minstrels 25. Stetson's U. T. C. 28. Chicago Stock co. 29-31. —**BENNETT'S VAUDEVILLE THEATRE**: Keeps open Labor Day with several headliners and a strong bill, and the prospects for this (the second) season are bright. The Stoddard Stock co. continues to draw well at Springfield Park. —**ITEM**: This is the last season of A. J. Small's lease of the Grand, and John B. Fitzpatrick, of New York, has secured it for five years from Aug. 1, 1906. —**There is considerable talk of a new theatre being built here for Mr. Small, but nothing definite has been done in the matter yet.** —**J. H. Alos**, last season business manager for Bennett's Vaudeville Theatre, has gone to St. Thomas to take charge of Mr. Bennett's new theatre there. The bill at both houses will be the same, the performers playing St. Thomas the week after their engagement here.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): The Pit Aug. 14-16 opened season, Wilton Lackaye in principal role, his business, and the production was successful. —**ITEM**: The Pit Aug. 14-16 opened season, Wilton Lackaye in principal role, his business, and the production was successful. —**ITEM**: The Pit Aug. 14-16 opened season, Wilton Lackaye in principal role, his business, and the production was successful.

OTTAWA, ONT.—BRITANNIA-ON-THE-BAY. AUDITORIUM: Alto Tolo, contralto; Grace Kier and co., the Johnson's musical act, the Pictures, a new moving picture Aug. 21. —**GRAND OPERA HOUSE** (R. J. Birdwhistle, mgr.): Maude Hillman co. (stock) week 21; good house and performance. —**RUSSELL THEATRE** (P. Gorman, mgr.): Sept. 20-25.

KEELING, ONT.—OPERA HOUSE (Frank Ford, mgr.): Season opened Aug. 18 with The Girl from Kay's; good performance; fair business; weather very hot. Chicago Stock co. 21-26; good co.; good house. The Soldier of the Empire 21. B. Partner 22. Queen Victoria 23. The Ward of the Law 24. The Ward of the Law 25. The School Girl 18. Down by the Wayside 25. The School Girl 18. Down by the Wayside 25.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Season opened Aug. 22 with The Girl from Kay's; good performance; fair business; weather very hot. Chicago Stock co. 21-26; good co.; good house. The Soldier of the Empire 21. B. Partner 22. Queen Victoria 23. The Ward of the Law 24. The Ward of the Law 25. The School Girl 18. Down by the Wayside 25.

ST. JOHN'S, N. B.—OPERA HOUSE (A. J. Skinner, mgr.): Queen Victoria Aug. 15. San Toy 17-19; fine performance and business.

DATES AHEAD

Managers and agents of travelling companies and engagements are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY KID (B. B. Whitaker, mgr.): Boston Aug. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. —**ROCHESTER** (B. B. Whitaker, mgr.): Boston Aug. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. —**DANGEROUS LIFE** (Ottawa, Can., Aug. 21-26. —**A FIGHT FOR LOVE** (Leon Friedman, mgr.): New York city Aug. 22-26. —**NEWARK** (N. J., 4-9. —**A GIRL OF THE STREETS** (Laura Alberta; Decker and Verone, mgrs.): Kansas City, Mo., Aug. 27-29. —**ST. JOSEPH** (A. Omaha, Neb., 5, 6, Des Moines, Ia., 10-13. —**A HOLLY CRIMINAL TRAMP** (H. F. Franklin, mgr.): Stratford, Can., Aug. 20. Port Huron, Mich., 30. La Platte 31. Vassa Sept. 1. Bay City 2. Saginaw 4. —**A LITTLE OUTCAST** (E. J. Carpenter's): Clinton, Ia., Sept. 4. Iowa City 5. New London 6. Fairfield 7. Ottumwa 8. Rock Island, Ill., 9. —**A PAIR OF COUNTRY KIDS** (Smith and Benman, mgrs.): Alliance, O., Aug. 28. Baltimore 30. Beaver Falls, Pa., 31. Grand Rapids, Mich., 1. Washington 2. Dawson, Minn., Pleasant 3. Scottsdale 4. Monongahela 7. Belle Vernon 8. —**A POOR RELATION** (Philadelphia, Pa., Sept. 9-18. —**A ROMANCE OF COON HOLLOW** (A. C. Allen, mgr.): Catskill, N. Y., Aug. 20. Sharon Springs 20. Mohawkville 31. Stratford Springs 31. Burlington, Vt., 4. Springfield 5. Manchester, N. H., 7-9. —**A ROMANCE OF COON HOLLOW** (Geo. P. Haines and Co., mgrs.): Grand Rapids, Mich., Aug. 21. Sept. 1. Grand Lodge 2. Ionia 4. Williamston 6. St. Charles 8. Coldwater 9. —**A SLAVE OF THE MILL** (Gordon and Bennett, props.; Harry Gordon, mgr.): Cincinnati, O., Aug. 27-29. —**A THOROUGHLY TRAMP** (Harry Darrington, mgr.): Rockford, Ill., Sept. 4. Clinton, Ia., 5. Davenport 6. Peoria, Ill., 7. Galesburg 8. Burlington 9. Quincy 10. —**A TRIP TO EGYPT** (Cowan, N. Y., Sept. 6. —**KANEE CIRCUS ON MARSH** (New York city Aug. 30-indefinite. —**ALDRICH CHARLES T.** (A. H. Woods, mgr.): Cincinnati, O., Aug. 27-29. —**ALVIN JOSEPH** (Jacksonville, Ill., Sept. 5. —**AN ARISTOCRATIC TRAMP** (B. F. Lester, mgr.): Brainerd, Minn., Aug. 29. Fredericktown 30. Cape Girardeau, Mo., 31. Poplar Bluff Sept. 1. Charleston 2. Cairo, Ill., 4. Fulton, Ky., 5. Union City, Tenn., 6. —**AN ARISTOCRATIC TRAMP** (Kilby and Britton, mgrs.): Moberly, Mo., Aug. 29. Fulton 30. Jefferson City 31. Sedalia Sept. 1. Nevada 2. —**ARIZONA** (David J. Ramo, mgr.): Kansas City, Mo., Aug. 27-29. Omaha, Neb., 3, 4. St. Louis, Ia., 5. Peoria, Ill., 6. Grand Rapids, Mich., 7. Kearney 8. Cheyenne, Wyo., 9. Denver, Colo., 10-13. —**AS TOLD IN THE HILLS** (W. F. Mann, mgr.): South Bend, Ind., Aug. 30. Three Rivers, Mich., 31. Allen Sept. 1. Big Rapids, Mich., 2. Lansing 3. Marquette 4. Cadillac 5. Bay City 6. Bay City 6. —**AT CRIPPLE CREEK** (M. J. Carpenter's): Omaha, Neb., Aug. 27-30. Minn. Valley 31. Onawa, Ia., Sept. 1. Sioux City 2. Sioux Falls, S. D., 3. Yankton 4. Platteville, Neb., 5. Rapid City 6. Aberdeen 7. Pierre 8. Deadwood 9. A. G. Edna (Andrew Mitchell, mgr.): New Haven, Conn., Oct. 2.

BANKERS AND BROKERS (B. E. Forrester, mgr.): Allentown, Pa., Aug. 29. Reading 30. Wilkes-Barre 31. Pottsville 31. Scranton 31. New York city 4. —**BARBICORE** (Lionel: Omaha, Neb., Sept. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. —**BARRYMORE** (Lionel: New York city Sept. 4-indefinite. —**BEAUTY AND THE BARGE**: New York city Sept. 4-indefinite. —**BEN HUR**: St. Paul, Minn., Aug. 28-Sept. 2. —**BIG HEARTED JIM** (Kilm and Gansolo, props.; Frank Gansolo, mgr.): Chicago, Ill., Aug. 20-Sept. 9. Des Moines, Ia., 10-13. —**BINDLEY** (Florence (R. E. Forrester, mgr.): Allentown, Pa., Aug. 29. Johnston 30. East Liverpool, O., 31. Zanesville Sept. 1. Newark 2. Cincinnati 3-6. —**BLAIR, EUGENIE** (Geo. A. Blumenthal, mgr.): Montreal, Can., July 10-indefinite. —**BURKE BROWN**: Brooklyn, N. Y., Aug. 19-Sept. 2. —**BURT LEE** (R. D. Stair, mgr.): Poughkeepsie, N. Y., Aug. 29. Saratoga 30. Schoenady 31. Amsterdam Sept. 1. Utica 2. Syracuse 4-6. Rochester 7-9. —**CHILD SLAVES OF NEW YORK** (Charles E. Blancy Amusement Co., props.): Chicago, Ill., Aug. 27-Sept. 3. Cleveland, O., 4-9. —**COGHILL, ROSE**: Worcester, Mass., Aug. 29. Springfield 30. —**CROSMAN, HENRIETTA**: Pittsfield, Mass., Sept. 12. —**CUTLER'S LAST FIGHT** (Frank G. Rhodes, mgr.): Boston, Mass., Aug. 28-Sept. 2. Brooklyn, N. Y., 4-9.

DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Providence, R. I., Aug. 28-Sept. 2. —**DE GRASSE, JOSEPH** (Wm. J. English, mgr.): Batavia, N. Y., Sept. 4. Dunkirk 5. Oil City, Pa., 6. Salamanca, N. Y., 7. —**DESERED AT THE ALTAR** (Fred Mackintosh, mgr.): Paterson, N. J., Aug. 28, 29. Tarrytown, N. Y., 31. Ossining Sept. 1. Poughkeepsie 2. Poughkeepsie 3. Newburgh 4. Plankhik 5. Catskill 7. Hudson 8. —**DOONE, ALLEN** (Kennedy and Westfall, mgrs.): Rockland, Me., Sept. 4. Bath 5. Portland 6. Biddeford 7. Waterville 8. Bangor 9. —**DORA THORNE** (Eastern: Harry Mayo, mgr.): Rochester, N. Y., Aug. 29. New Philadelphia 30. Wadsworth 31. Mansfield Sept. 1. Canton 2. Akron 3. Mineral City 4. Alliance 5. Minerva 7. East Liverpool 8. Steubenville 9. —**DORA THORNE** (Central: Dave Seymour, mgr.): Lafayette, Ind., Aug. 31. Peru Sept. 1. Marion 2. Lafayette 3. Frankfort 4. Lebanon 5. New Castle 7. Middletown 8. Anderson 9. —**DORA THORNE** (C. Rowland and Clifford, mgrs.): Lak. Geneva, Ill., Aug. 29. Harvard 30. Marquette 31. Grand Rapids 1. Joliet 2. Hammond, Ind., 3. Elgin 4. Rockford 5. Stoughton, Wis., 6. Portage 7. Beloit 8. Janesville 9. —**DORA THORNE** (D. L. E. Pond, mgr.): Pewaukee, Mich., Aug. 29. La Rapids 30. Reed City 31. Ludington Sept. 1. Manistee 2. Traverse City 4. Kal-huka 5. —**DORA THORNE** (W. T. Gaskill, mgr.): Wausau, Wis., Aug. 29. Black River Falls 31. Menomonie Sept. 1. Eau Claire 2. Brainerd, Minn., 4. West Superior 5. Duluth 6. Hixson 7. Portage 8. Portage 9. Beloit 8. Janesville 9. —**DORA THORNE** (D. L. E. Pond, mgr.): Pewaukee, Mich., Aug. 29. La Rapids 30. Reed City 31. Ludington Sept. 1. Manistee 2. Traverse City 4. Kal-huka 5. —**DORA THORNE** (W. T. Gaskill, mgr.): Wausau, Wis., Aug. 29. Black River Falls 31. Menomonie Sept. 1. Eau Claire 2. Brainerd, Minn., 4. West Superior 5. Duluth 6. Hixson 7. Portage 8. Portage 9. Beloit 8. Janesville 9. —**DORA THORNE** (D. L. E. Pond, mgr.): Pewaukee, Mich., Aug. 29. La Rapids 30. 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C. A. BLANCHARD, Manager.

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C. A. BLANCHARD, Manager.

JERSEY LILLIES: Nashville, Tenn., Aug. 26-Sept. 2.
ENICK VERBOOKERS: Toledo, O., Aug. 27-Sept. 2.
LONDON GAITY GIRLS: Montreal, Can., Aug. 28-
Sept. 2.
MOONLIGHT MAIDS: Pottstown, Pa., Sept. 5.
MERRY BURLSQUERS: Boston, Mass., Aug. 28-
Sept. 2.
NEW YORK STARS: New York city Aug. 28-Sept. 2.
PARISIAN BELLES: Toronto, Can., Aug. 28-Sept. 2.
PARISIAN WIDOWS: Cincinnati, O., Aug. 27-Sept. 2.
REEVES, AL.: Rochester, N. Y., Aug. 28-Sept. 2.
REILLY AND WOODS: Cincinnati, O., Aug. 27-
Sept. 2.
RENTZ-SANTLEY: Providence, R. I., Aug. 28-Sept. 2.
RUNAWAY GIRLS: Reading, Pa., Aug. 28-Sept. 2.
SYDELL'S ROSE, LONDON BELLES: Pittsburgh, Pa., Aug. 28-Sept. 2.
THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgt.): New York city Aug. 28-Sept. 2, Brooklyn 4-9, Philadelphia, Pa., 11-16.
THE JOLLY GIRLS: Philadelphia, Pa., Aug. 28-Sept. 2.
THE YANKEE DOODLE GIRLS: Philadelphia, Pa., Aug. 28-Sept. 2.
TRANSATLANTICS: Boston, Mass., Aug. 28-Sept. 2.
THOROUGHBREDS: Brooklyn, N. Y., Aug. 28-Sept. 2.

UTOPIANS: Paterson, N. J., Aug. 28-Sept. 2.
VANITY FAIR: Philadelphia, Pa., Aug. 28-Sept. 2.
WHEN WE ARE FORTY-ONE: New York city June 12-Indefinite.
WILLIE, THE WOMAN AND SONG: Cleveland, O., Aug. 28-Sept. 2.
WORLD BEATERS: Cleveland, O., Aug. 28-Sept. 2.

CIRCUSES.

BARNUM AND BAILEY'S: Santa Cal., Aug. 28.
Marysville 30, Sacramento 31, Santa Rosa Sept. 1.
Napa 2.
BOSTON'S TRAINED ANIMALS: Coney Island, N. J., Indefinite.
BUFFALO BILL'S WILD WEST (Fred Hutchinson, mgr.): Cholet, France, Aug. 30, Thouars 30, Chateaufort 31, Potiers Sept. 1, Angoulême 2, Saintes 3.
CAMPBELL BROTHERS: Sterling, Kan., Aug. 29.
DOWNEY'S ANDREW: Harrington, Del., Aug. 29.
Milford 30.
ELY'S GEORGE B.: Strong, Kan., Sept. 2.
FLATFORS: Indian Head, Can., Aug. 31, Saskatoon Sept. 1, Prince Albert 2, Regina 3, Moose Jaw 4, Maple Creek 6.
FOREPAUGH AND SELLS: Oaterville, Ia., Aug. 29, Cameron, Mo., 30, Brookfield 31, Chillicothe 31, St. Joseph 2.
GABRIEL AND LANGAN'S WILD WEST: Newark, N. J., Indefinite.
HALL'S, F. W.: Grinnell, Kan., Aug. 29, Grainsfeld 30, Quinter 31, Collyer Sept. 1, Wahsney 2.
HARGREAVE'S: Miami, Aug. 29, 30, 31.
Tantum 31, Silver Point, N. I., Sept. 1, Westbury 2.
KENNEDY'S WILD WEST: Boston, Mass., July 31-Indefinite.
LUCKY BILL'S: Medicine Lodge, Kan., Aug. 29, 30, 31, Atterton Sept. 1, Crystal 2.
MACKAY'S EUROPEAN (Andrew Mackay, mgr.): Ann Arbor, Mich., Sept. 2, Detroit 18.
ORRIN BROTHERS: Monterey, Mex., Aug. 28-Sept. 1, Colima 2, Cuernavaca 3.
PAWNEY BILL'S WILD WEST: St. Joseph, Mo., Aug. 29, Leavenworth Kan., 30, Trenton, Mo., 31, Pleasant Hill Sept. 2.
RINGLING BROTHERS: Muscatine, Ia., Aug. 28, Rock Island, Ill., Sterling 31, Clinton, Ia., Sept. 1, Cedar Rapids 2.
SAUTELLE AND WELSH BROTHERS: Sheffield, Pa., Aug. 29, Union City 30, Titusville 31, Oil City Sept. 1.
SEAR'S BROTHERS: Ottumwa, Ia., Aug. 29.
TODD'S WILLIAM: Leavenworth, N. J., Aug. 29-30.
WALLACE'S: B. K.: Brazil, Ind., Aug. 29, Green.

WASHBURN AND D'ALVA's: Jefferson, N. Y.,
 Aug. 20. Hillsdale 30, Rosely 31.
 WHEELER, AL. F.: Knoxville, N. Y., Aug. 20.
MISCELLANEOUS.
 BROOKE and HIS BAND: Chicago, Ill., indefinite.
 CANADIAN JUBILEE SINGERS (W. T. Cary, mgr.):
 Hamilton, Can., Aug. 14-indefinite.
 CHIAFFARELLI BAND: Milwaukee, Wis., Aug. 15-
 Sept. 2.
 CLEGGHART BAND (Howard Pew, mgr.): Chicago,
 Ill., Aug. 21-Sept. 2.
 DUBS and HIS BAND (Frederick Philmy, mgr.):
 Connecticut Lake, Pa., Aug. 20-Sept. 1. Erie 1-4.
 EBERT BAND (George Hilmy, mgr.): Kansas
 City, Mo., Sept. 2-20. Topeka 11, 12, Atchison 13,
 14.
 FLINT, HERBERT: Oshkosh, Wis., Aug. 20-Sept. 2.
 Ford & Lee 4-9. Appleton 12-17.
 HENRY'S BAND: Chicago, Ill., Aug. 20, 29.
 Oshkosh 30, 31. Waukegan Sept. 1, 2.
 HERMANN, ADELAIDE (Edw. Thompson,
 mgr.): Birmingham, Ala., Aug. 20. Nashville, Tenn., 20.
 Sept. 2-22. St. Louis 23. Rock, Ark., 4. Helena
 5. Pine Bluff 6. Texarkana 7.
 HOWE, LENA: CONCERT BAND AND ORCHE-
 STRA: Lexington, Mass., July 17-indefinite.
 HOWE'S MOVING PICTURES: Hillsdale, O., Sept.
 10.
 INNES and HIS BAND: Cincinnati, O., Aug. 15-
 Sept. 6.
 ITRACH BAND (Patrick Conway, mgr.): Cleveland,
 O., Aug. 20-Sept. 2.
 KILPATRICK BAND (T. P. J. Power, mgr.): Columbus,
 O., Aug. 27-Sept. 2. Youngstown 3, Pittsburgh, Pa.,
 4-9.
 KIRLIN'S FRENCH MILITARY BAND: Pittsburgh,
 Pa., Aug. 20-Sept. 2.
 NAVAL RESERVE BAND: Jamestown, N. Y., June
 12-indefinite.
 PAINE'S BAND: DAYS OF FOMPH (Al. Dolan,
 mgr.): Portland, Ore., Aug. 20-Sept. 10.
 POWER, P. J.: Orange, N. J., Aug. 20-Sept. 3.
 FRECKLE (Symmett): F. Willard (manager, mgr.):
 Berlin, Vi., indefinite.
 PRINCE and HIS BAND: Ashbury Park, N. J., July
 1-Sept. 3.

RAPP, MR. AND MRS.: Postville, O. Aug. 25-Sent.
 2. KENNY BROTHERS OLD PLANTATION: Shaw
 Postville, O. Aug. 25-Sent. 1.
 1. ROYAL ARTILLERY BAND (March De Vita, mtr.):
 Baltimore, Md. May 16-Sent. 18.
 1. SLAPER AND HIS BAND (Wm. Slaper, mtr.):
 Brighton Beach, N. Y. June 5.-Indefinite.
 1. SOUTH AND HIS BAND: Philadelphia, Pa. Aug. 25
 Sent. 2. New York City 10 Pittsburgh Pa. 11-14
 SULLIVAN'S NIEL MILITARY BAND: North Beach
 1. 1.-Indefinite.
 1. SUNNY SOUTH FLOATING THEATRE: Catholic
 Centre, Ky. Aug. 25-Sent. 2. Inland 30. Inland 0. 31
 2. Grooms, N. Sept. 1. Manchester 0. 2.
 1. THE BOER WAR: Brighton Beach.-Indefinite.
 VAN CAMP: Sharon, Pa. Aug. 25-Sent. 2.
 1. VANE, HARRY: Tracy, Minn. Aug. 25-Sent. 2.
 1. VERNER AND HIS BAND: Inland 10.-Indefinite.
 1. VICTORY AND HIS BAND: John F. Brazz, mtr.
 Cleveland, O. July 2.-Indefinite.
 1. WOODWARD, HARRY: Bounders. Mo. Aug. 25
 Sent. 2.

THE NEW YORK DRAMATIC MIRROR



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NEW YORK.....SEPTEMBER 2, 1905.**Largest Dramatic Circulation in the World.****TO ADVERTISERS.**

Advertisers will please note that owing to the fact that Monday, Sept. 4 (Labor Day), will be a legal holiday, the next number of THE MIRROR will go to press in advance of the usual time. The final forms will close at noon on Saturday, Sept. 2, and no advertisement for the last page can be received later than 3 p. m. of Friday, Sept. 1.

TO CORRESPONDENTS.

As Monday, Sept. 4 (Labor Day), will be a legal holiday, THE MIRROR to bear date of Sept. 9 will go to press earlier than usual. Correspondents, therefore, are required to forward their letters for that number at least 24 hours in advance.

THE ROSTER.

In the next number of THE MIRROR will be published the first installment of the roster of theatrical companies for the season of 1905-1906.

SUNDAY PERFORMANCES.

THE question of Sunday performances in the theatre is nowadays often discussed by influential newspapers in the East, where such performances are rare or altogether unknown and prohibited, and the better sentiment invariably seems to be against opening the theatres on Sunday on any pretext. In many cities in the West, where Sunday performances long have been regularly given, the Sunday theatre has come to be recognized as something of an "institution," although the better class of actors and companies steadily refrain from appearing on Sundays even in the large cities where a large part of the theatre public expects to enjoy the play on that day.

Sunday performances were introduced in the West years ago and gradually gained a hold on the population because originally they were demanded by a large number of the settlers from foreign countries where the idea as to Sunday observance is quite different from that of Puritan origin. The people of Western cities to-day that enjoy the theatre on Sunday may be no different in essential matters of morality than the average of people in the East who do not favor the opening of theatres generally on Sunday and who would not in a mass

patronize Sunday performances. It is true that there is in New York—as there is in other large Eastern cities—a large element of foreign birth or with training from parents born abroad that wants Sunday amusement in the theatre, and to this class the Sunday performances now given, in the guise of "concerts," are pleasing, while such performances no doubt are absolutely harmless to those to whom they appeal. It may be said also that the general observance of Sunday in the East, and particularly in New York (the question of the theatre aside), is far different from former conduct generally on that day. Sports of various kinds are practiced in most suburban places, admission fees to some of the games being exacted, and there is an air of freedom and enjoyment that the citizens of former generations would not have tolerated, much less participated in.

At the same time, however, there is a large percentage of the population in Eastern cities, including New York, that still observes, or wishes to observe, Sunday with something of the formality as to conduct that from time immemorial has marked that day in this country. The laws as to Sunday amusements of all kinds in most of the Eastern States still respect that old-time feeling, and it is probably true that laws hardly less restrictive may be found on the books of a number of the Western States where Sunday theatres flourish; but these laws, like many others, are evaded at times with official consent, in line with a certain public demand.

That the Sunday theatre is not desirable is the sentiment of the better part of any community in the East. The Rochester Democrat and Chronicle comes to this subject with this holding, as it relates, to the theatre and the profession:

The Sunday theatre is indubitably a bad thing from every possible point of view. It is a bad thing particularly for the theatre and for theatrical people. It deprives the actors of the day of rest that they need as much as any other class of workers, and makes it impossible for them to keep up the church connections that many of them value. It prevents them from "living like other people" in an important particular, helps to keep them a class apart from their fellow-citizens, and tends to revive the gradually dying out old "rogues and vagabonds" view of persons of their calling. Moreover, it tends to restore to its full width the gulf, which of late has been slowly closing, between the theatre and a large, intelligent and cultured class of potential theatregoers whose patronage the theatre needs to keep it worthy and dignified. At present there is no logical reason why, in Eastern cities, churches should not be also theatres. The moment the theatres are regularly open on Sundays there will be a strong and sound reason, and the theatre will instantly begin to decline from its present respectability. The best New York managers and actors generally have always appreciated these considerations, and consequently have always opposed the Sunday theatre. Indeed, the opposition has so far been successful largely because of their efforts.

The foregoing, on the whole, is sound argument, and it is particularly pertinent in so far as it repeats the contention of THE MIRROR that the actor should have his day of rest like workers in other fields, both as a matter of health and because it is necessary to that clear-headed, artistic work that he is expected to perform.

IBSEN'S WORK FINISHED?

A TRAVELER from Norway, recently returned, says that "Ibsen has written his last line," and that he is to-day "a water-eyed, tremulous old man, his nervous force gone and his physical strength vanishing." It is added that two physicians are with him day and night, and that even he has ceased reading, although an attendant reads to him sometimes when he can concentrate his mind sufficiently to enjoy it.

The man who brings this intelligence is associated with the theatre in this country, and he was accompanied by a manager who had wished to induce Ibsen to visit America for a lecture tour. The impossibility of this project at once dawned upon them as they saw the venerable dramatist, an audience with whom was secured with great difficulty. They found Ibsen seated in a large chair in his library, with his physicians in attendance, although there seemed to be no necessity for their presence beyond that relating to the jealous care that he receives.

It required but a glance at the venerable figure, says the traveler, to be assured that his work was done. His voice is strong, despite his general weakness, and his face, in spite of the marks of his great age that it shows, was described as "still wonderful" from the intellectual force that even in its decay fills it with a strange power. The library in which the interview took place is a high, dark, old-fashioned room on the first floor, with newspapers strewn about—suggesting the interest with which the venerable author regarded the political troubles of Sweden and Norway, at their height at the time—and with a wide range of literature on the shelves which conspicuously showed the works of such men as Kant and Schopenhauer. Ibsen discussed the po-

litical situation of his country, and expressed the hope that Norway might become a republic. He discussed but briefly and to little purpose other matters.

If this interview is authentic, the hope that Ibsen might still enrich literature and the theatre must be abandoned, unless the statement recently made is true, to the effect that he was knitting together, with the aid of his son, still other plays, with fragments of work that in any form would interest the world. Yet if nothing more may be expected from him, his life is crowned with rich achievement, for he has done more to affect the theatre along lines now acknowledged to be admirable and life-giving than any force of his time, while his plays will probably stand as models of their kind for generations beyond all present knowledge or speculation.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

P. L. G. Waukegan, Wis.: The London Hippodrome was opened in 1900.

A. T. Red Bank, N. J.: The famous Garrick Club was founded in 1831.

C. U. Y. Denver, Col.: The Covent Garden Theatre, London, burned in 1856.

C. P. Milton, Wis.: 1. Bret Harte died in 1902 and Barry Sullivan in 1891.

N. E. Hartford, Conn.: Marie Corelli gave an address on the Shakespeare trust at the Criterion Theatre, London, in May, 1903.

H. O. L. Milwaukee, Wis.: Jane Henriot was the name of the actress who was burned at the destruction of the Théâtre Française in 1900.

F. G. Corning, N. Y.: Francis Beaumont was the other famous dramatist who died the same year, 1616, as Shakespeare.

S. B. E. Bar Harbor, Me.: 1. A Chinese Honeymoon celebrated its 1,000th performance in 1904. 2. Alfred Mellon died in 1897.

T. R. B. Henderson, Ky.: 1. John Coleman was both actor and dramatist and died in 1904. 2. Lydia Thompson's farewell benefit was held at the Lyceum Theatre, London, in 1899.

P. D. E. Palm Beach, Fla.: 1. Carlotta Grisi, the dancer, died in 1899; Sam Collins in 1895. 2. Jane Harding played at the Coronet Theatre, London, in 1902.

X. Y. Z. Kansas City: 1. Theatres in London first opened in Passion Week in 1862. 2. Our Boys finished a run of 1,362 performances in April, 1879, at the Vaudeville Theatre, London. 3. Address a letter care THE MIRROR and it will be advertised. We do not publish private affairs or addresses of professionals.

P. G. Detroit, Mich.: 1. Adelaide Neilson died in 1880. William Nibbs in 1874. 2. The London Gaiety Girl company first came to New York in 1894. 3. Charles Mathews played in Paris in 1865. 4. Henry Irving first played at the Lyceum Theatre, London, the part of Landry in Fanchette in 1871.

M. B. Baltimore, Md.: 1. The first comedy was performed at Athens by Sannion and Dolon, on a movable scaffold, 562 B. C. 2. Drama was first introduced into Rome during the prevalence of a plague in 364 B. C. 3. The greatest catastrophe of the kind was when the amphitheatre at Fidenia collapsed in 26 A. D. and nearly 50,000 persons were killed.

"Dor," New York: 1. The record of H. D. Hamley was published in this department of THE MIRROR on Aug. 5. 2. Theatrical posters can be bought at a number of second-hand book stores and of some dealers in theatrical photographs and other curios. A number of the managers sell artistic posters at \$1 a copy, and often they can be bought from the main offices of the larger bill posting companies.

M. P. Los Angeles, Cal.: 1. There have been seven different translations of the complete tragedies of Euripides since that of Potter in 1871. 2. Tennyson's The Cup was first played at the Lyceum Theatre, London, Jan. 3, 1881. Henry Irving played Synokis and Miss Terry Camma. 3. William Gillette dramatized Mrs. Burnett's novel, "Rembrandt," and it was produced at the Opera House, Newark, Oct. 10, 1881. In the cast were Helen Fyfe, Agnes Booth and T. Whiffen, Annie Russell playing the title-role.

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A BOX SEAT. By Sara C. Siegel.

A COUNTY OF NO ACCOUNT; a farce-comedy in three acts. By Anthony E. Willis. Copyrighted by Dick and Fitzgerald.

DAUGHTERS OF JUDAH. By Charles F. Webber and J. Gordon Hammond. Copyrighted by Charles F. Webber.

FATE'S CAPRICE; a melodrama in three acts. By Millie Stephens and Francis Young.

FOR THE QUEEN; a romantic drama in three acts; period of 1785. By Guy Fletcher Bragdon.

THE GINGERBREAD MAN; a fanciful fairy-tale in two acts. Book and lyrics by Frederic Ranke.

THE GREAT DIAMOND TRUST; a melodrama in four acts. By George D. Baker.

GUARD AND ANARCHY, THEIR CAPTAIN AND REMEDY; a dramatic poem. By David R. Hill.

THE GUARDIAN ANGEL. By Mary Blake.

HIS LITTLE FRIEND. By Magnus Bernhard.

MAN PROPOSES, WOMAN DISPOSES; a maiden oak fern; comedy-drama in three acts. By Lawrence D. Fogg. Copyrighted by Dick and Fitzgerald.

MULDOON AND THE NIGRO; OR, WHITE AND BLACK; a dialect vaudeville sketch by H. E. Shellen. Copyrighted by Dick and Fitzgerald.

OAK FERN; comedy-drama in three acts. By Anthony E. Willis. Copyrighted by Dick and Fitzgerald.

THE PHILADELPHIA; OR, THE PHILADELPHIA AND THE PLANETS; a celestial fantasy. By Margaret Virginia Jenkins.

QUEEN ZENITH; goddess of the fates and passions and queen of Erida; a spectacular musical play. By John J. Symes.

RUTH GRAY; a play in five acts. By Frank Ingers.

SIR EDWARD GORDON. By Marie E. Booth.

SISTER SKETCH. By Mabel Gilling.

A TICKLE IN THE AFFAIR; farce-comedy in three acts. By Willard M. Cannon.

TWO TITLED TRUANTS; drama in four acts. By John Lane Connor.

THE WANDERERS; musical comedy in two acts; libretto. By Lawrence J. Watson. Ed.

WATSON; A MARIETTA; comic sketch for four male characters. By Gordon V. May. Copyrighted by Dick and Fitzgerald.

WAS SHE GUILTY? a play in four acts. By Carlos Inskeep.

WHEN A MAN'S SINGLE; a rural society comedy in three acts. By Eleanor Maud Crane.

A WHITE SHAWL; a farce-comedy in two acts. By C. L. Bulmyrie. Copyrighted by Dick and Fitzgerald.

PERSONAL.

Photo by Gervais, Paris.

MAETERLINCK.—Here is a strikingly characteristic portrait of Maurice Maeterlinck, the distinguished Belgian dramatist, poet and analyst, whose Monna Vanna will be produced this season by Harrison Grey Fiske at the Manhattan Theatre, with Madame Bertha Kalich in the title-role.

McLOUGHLIN.—Maurice E. McLoughlin, who for ten years has had charge of the Vaudeville Department of THE MIRROR, was married on Tuesday, Aug. 22, at St. Gabriel's Church, Point St. Charles, P. Q., to Miss Kearney, daughter of Daniel Kearney, of Point St. Charles. The happy couple journeyed through Canada to Niagara Falls during Mr. McLoughlin's regular vacation from the paper and return this week to reside in Brooklyn.

EYTINGE.—The "Recollections of Rose Eytinge," originally published in THE MIRROR, will soon be issued in book form by Holt Brothers of New York.

McCord.—Lewis McCord had to retire from his starring in vaudeville to undergo two serious operations at Skowhegan, Mich. He is out of the hospital and his physician now informs him that he can resume work by November.

JONES.—Henry Arthur Jones says he is coming to this country to superintend the production of his new play in New York about the middle of October.

SCHIFF.—Fritzi Schiff arrived on the Kronprinz Wilhelm last Tuesday after a vacation spent in Switzerland. She met Victor Herbert and Henry M. Blossom Saturday and heard for the first time Mlle Modiste, her new opera.

RING.—Blanche Ring has been engaged for the prima donna role in It Happened in Nordland, which will open Lew Fields' Theatre Aug. 31.

ALLEN.—Viola Allen has purchased the dwelling at 46 West Forty-sixth street, New York, and will make it her home after it has been altered extensively.

CARTER.—Mrs. Leslie Carter, who is recovering from a sprained ankle at her Summer home at Shelter Island, will return to New York this week to begin rehearsals.

BELLEVUE.—Kylie Bellevue, who has been spending the Summer abroad, expects to sail for New York on Sept. 9 to begin his tour in Raffles at Montreal two weeks later.

WARFIELD.—David Warfield and Mrs. Warfield returned to New York last Thursday from their vacation spent in California, where they were visiting Mr. Warfield's mother.

BREGG.—Charles M. Bregg, dramatic editor of the Pittsburgh Gazette, spent his vacation traveling through New Mexico, Arizona and the West, writing letters of travel for his paper. Mr. Bregg has returned to Pittsburgh and to his work at the dramatic desk.

RISING.—Will S. Rising is considering a return to the diplomatic service. He is a college classmate of Vice-President Fairbanks, and some years ago went abroad with General Noyes, Minister to France. Afterward he was tendered the position of private secretary to "Sunset" Cox at Constantinople.

DIXEY.—Evangeline Dixey, a daughter of Henry E. Dixey, will be seen this season as a member of the Yorkville Theatre Stock company.

SCHRAEDER.—Marie B. Schraeder, of the Washington Post, spent a fortnight visiting New York and returned home last week. Mrs. Schraeder—whose husband is the accomplished and widely-known dramatic critic of the Post—is the author of a notable series of character studies in interview form that have appeared in that newspaper. She possesses original qualities in this line of work that have attracted much attention. Mrs. Schraeder's acquaintance is large among leading members of the profession.

CHEATHAM.—Kitty Cheatham arrived from Europe Saturday on the St. Paul, after an extended tour through Italy, Switzerland, and France.

MANSFIELD.—Mr. and Mrs. Richard Mansfield gave a bazaar at their country residence, "The Grange," New London, Conn., last Friday, for the benefit of a home for the blind in Brooklyn.

THE USHER



The value which the average man attaches to a "pass" to a theatre, even when he is well able to buy tickets, is past comprehension, as are also the devices that some persons develop in order to secure admission without a *quid pro quo*.

There really is no reason why one should not buy seats to the play if one desires to see the play. Nobody thinks of trying to get books or pictures or other luxuries without paying for them—to say nothing of the things necessary in life that cost money to produce—yet thousands of well to do persons presume on mere acquaintance with managers and others associated with theatres to excuse unblushing requests for privileges for which others must pay, with no thought of the fact that managers produce plays at great cost and must depend on the returns from the public to make them whole or yield them a profit, while often they suffer a loss on a venture.

A story that illustrates this matter is told of an eminent English actor playing in Melbourne. At the leading club of that city the actor was introduced to a gentleman who professed a great liking for the stage, and in conversation disclosed an unusual knowledge of actors, plays and acting. A few days later the actor received from his new acquaintance a note reading: "I have heard from many sources that your performance is excellent. Will you send me two stall seats for any night next week?"

The actor made inquiry and found that the man was one of the wealthiest in Melbourne. He owned much real estate and was heavily interested in mines and other sources of revenue. So the actor responded to the request for seats with this: "I hear from many sources that you are a very rich man. Will you send me £200 any day this week that suits your convenience?"

And the one request was as legitimate as the other.

The very poor average of theatrical offerings sent through the South, and particularly through Texas, by the "booking agents" of the Trust, has aroused much opposition in the press of the localities affected. In an article on "The Future of the Drama in Houston," *The Houstonian* says:

The one hope for America's dramatic art lies in the public's breaking away from the existing conditions.

The chorus girl is fast getting to be the leading factor in Trust productions, and the public is led to mistake tinsel for talent, expense for expression and meretriciousness for merit—in other words, the dominating voice of the American drama is being drowned by horse-play and topical songs.

In this respect Houston is no exception to the rule of cities; in fact, while perhaps it is better than a few, it is far worse off than the majority. Many companies which were sent over the Southern circuit last season could not have existed a week if booked in Eastern territory.

Musical comedies—at best, nothing but a hodge-podge of vaudeville numbers—formed the bulk of these, and the productions were in no way enhanced by the employment of inferior performers.

Melodramas, whose only excuse for living was the fact that they were probably bringing returns to some struggling author; farces, composed of the veriest rot; vaudeville shows, featuring prize-fighters—these and many others were the tempting theatrical viands dished up to Houston theatregoers during the season of 1904-05.

"Is there a remedy for this?" you ask.

Yes, but drastic measures must be employed if any material good is to be derived.

If the theatregoers of Houston and other cities will search for causes as to why this or that attraction is good or bad, and then when displeased stay away, the Theatrical Trust will stop sending inferior "shows" over the Southern circuit.

The Trust has a pocketbook, and a large one at that, and it can be "touched" with sufficient force to bring about the desired result if the public will set itself to the task.

The *Houstonian* is first, last and all the time for clean attractions—attractions that tend to uphold the drama, and are not a lot of cheap clap-trap intended to deceive the public.

Will Houstonians respond during the coming season and give inferior attractions a well deserved rebuke by staying away from the theatre?

Papers in all sections of the country outside of metropolitan centers are voicing the same complaint, which promises to be louder and more general a year hence than now.

Sarah Bernhardt is about to make a tour of South America, and will visit the principal cities of that country with the exception of Rio de Janeiro.

It is not because Bernhardt fears an uncomplimentary reception in that city that she

has cut it from her itinerary, but on account of a fancy she has that something dreadful may happen to her if she should play there.

During her two previous visits to Rio de Janeiro accidents that might have terminated fatally to her occurred, and Madame Bernhardt does not care to risk the third venture. For similar reasons she has cut St. Paul, Minn., from her future tours in this country.

Superstition, of which the scientific students of humanity say there is at least a grain in every person, may or may not account for these eliminations by Bernhardt, but there was a time in her career when prospective danger or the possibility of thrilling happenings would simply have inspired her to defy the fates.

JULIAN ELTINGE.

Julian Eltinge, the subject of the illustration on the first page this week, has just completed a successful engagement as the extra feature at the Aerial Roof-Garden, enjoying the advantage of greater billing than any of the well-known favorites there with the possible exception of Fay Templeton. Mr. Eltinge has given an act which is absolutely unlike anything of the kind ever before presented in that his work is legitimate in every respect, without the slightest suggestion of burlesque in either gesture or costume. His characterization of a graceful and winsome society debutante is delightfully feminine without being in the least effeminate, leading his audience to believe they are witnessing a really clever and pretty comedienne. His work is further enhanced by excellent dancing, with which he closes his act, reminding one of Casey Fitzgerald in her palmy days. Mr. Eltinge is a Boston youth, and considering his practical experience, which dates back but a few months to his debut with the Boston Cadets, his success has been truly remarkable and a triumph in the art.



Photo Baker, Columbus.

MARGARET DALE OWEN.

Indiana has produced many women well known in the theatre for their beauty, talents, and artistic powers. Few of them, however, are more generously endowed than Margaret Dale Owen, leading lady with Harry Corson Clarke. The present is Miss Owen's fourth season in support of the popular comedian. The stage fever first seized Miss Owen when she was in England staying with her aunt, Mrs. Oliphant, the wife of Lawrence Oliphant, the war correspondent, who won his spurs with "Chinese" Gordon. She made her first professional appearance, therefore, in the old country under the management of Ben Greet, the English manager, who has made so great a success in America recently. Mr. Greet was not so widely known in those days as he is now, and he had only one company, which bore the name of "The Ben Greet Comedy Company," and whose object was the presentation of Shakespearean plays. In this Shakespearean stock company Miss Owen received her early dramatic experience, and laid the foundation of that knowledge of the stage and that power of artistic characterization that has stood her in

of simulation. He has some very good bookings ahead, but is hesitating over some capital offers from Broadway managers.

SPECULATOR ACCUSES THEATRE.

Isidor Berben, a ticket speculator, was in the West Side Court Aug. 27, charged with blocking the entrance of the New York Theatre Saturday night.

"This arrest is an outrage," said Berben to the magistrate. "Last night I sold a ticket and the purchaser was refused admission. I then took the ticket and attempted to enter myself. The ticket was again refused, and when I protested I was put under arrest."

John W. Nash, a theatre employee, did not deny that the ticket was good.

"It is a case of discrimination in favor of a speculator named Canary," said Berben, "and that I am able to prove. On every ticket sold the theatre gets half of the third profit he makes, or twenty-five cents. I can prove that also."

The case was adjourned until Thursday.

DEATH OF MRS. REDMUND.

Mrs. William Redmund, who in professional life was more generally known as Mrs. Thomas Barry, died at her country home, Piermont-on-Hudson, Thursday, Aug. 24, of typhoid fever, after a short illness of but a few days.

Mrs. Redmund was born in London, England, in 1840 and came to this country with her parents and five sisters in 1852. Her father, James Biddle, was long and favorably known as an actor of some repute, so Mrs. Redmund might be said to have inherited the histrionic talent she displayed.

She had been almost continually before the theatregoing public of America for over forty years, and while every city of note from Maine to California knew her well, her greatest triumphs possibly were in Boston, the city of her first professional appearance, where as a young girl of less than fourteen she played the role of Prince Arthur in King John at the old Boston Theatre, then under the management of Thomas Barry, whom she subsequently married on May 29, 1856, and at once retired from the stage, intending never to return to it.

In 1864 Mr. Barry's financial troubles made her return to the profession imperative, and she was engaged at Pike's Opera House, in Cincinnati, making her first appearance there as Effie Deans, in *The Heart of Midlothian*. Soon after she became leading lady for the remainder of the season, and the following Summer began an engagement at Wood's Museum, where she continued two seasons. The next year she returned to Boston and shared leading parts at Selwyn's, which was then in its second season, with Mrs. Frank Chanfrau. The next year Mrs. Chanfrau left the company, and Mrs. Barry was cast for all the leading roles. The following season she came to Wallack's Theatre, New York, but soon returned to Boston to become leading lady at the Globe, where she remained until that house was destroyed by fire in May, 1873. She was then engaged for the Boston Theatre Stock company and stayed there until the end of the season of 1883-1884. She was married to William Redmund, an actor, in 1893, many of her profes-

MRS. CLARA TAPSFIELD DEAD.



Photo by Sigel Cooper, N. Y.

Mrs. Clara Tapsfield died at Elizabeth Hospital, Chicago, on Aug. 18, from a stroke of paralysis which she suffered two weeks before. Mrs. Tapsfield had been ill for a long time, and last April she was first taken to a hospital to undergo treatment for cancer. She was benefited but little, and her death came as a relief after months of suffering. Mrs. M. E. Wright was with her daily during the last illness.

Mrs. Tapsfield was always cheerful, receiving her friends whenever she was strong enough to meet them, and never complaining at her condition. She was compelled to give up her stage career in 1904, while appearing in *Sweet Clover*. She was best known in the role of Martha, in Lewis Morrison's *Fansh*, a part she played for ten consecutive seasons. The picture above shows her in this character.

The funeral was held on Aug. 22, and burial was at St. Boniface Cemetery, Chicago. The Actors' Fund had charge of the arrangements and also contributed for the care of Mrs. Tapsfield during her illness. It is planned to mark her grave with a small stone, and Mrs. M. E. Wright, 507 Monroe Street, Chicago, will receive contributions for this purpose.

THE STAGE AS A CAREER.

The greater part of the time for the dramatic meeting of the Professional Woman's League last week Monday was consumed by a lecture entitled "The Stage as a Business Career, the Status of the People of the Stage, and the Qualifications Needful for Success," delivered by Bertha Welby. She said in part:

We on the stage alone know it as it really is. We do not invest it with any rainbow tints, for we know the hard work, the many heartaches, the bitter disappointments, as well as the exciting exhilaration and happiness that come from success. Outsiders see the artistic performance, and the very artistic smoothness makes it seem so beautifully easy to accomplish such results. They do not dream of all that precedes the brilliant picture they witness. They know nothing of the anxiety in getting the part, the careful study, the tension of mind to form the right conception of how it should be played; the destroying of our conception by stage-managers or the creative brain of the author. While we do not quite share the enthusiasm of the ones who invest it with unalloyed charm, on the other hand, we do not for one moment endorse the views of those who hold the people of the stage in contempt and abhorrence. We know that our lives are led quite differently from those of the stage; that a bright calcium light is on us. Any mistake we make, any misstep that we take, is seen and known. The veil of Christian charity is all too rarely thrown over our lives. If there is a weak spot there the calcium of early prejudice, envy and dislike is turned on us. But the stage is of growing importance. The mere fact of being an actor does not of itself give a standing that is of any value in the battle of life. We cannot deny this, love it as we may. The stage runs under a sort of stigma more easily felt than defined. Still as a business as well as a profession, it is now at least acknowledged. The man or woman may enter it and find it a career of usefulness, success, and honor. To the genius, talent, and work of our eminent actors in the past and in the present, our stage owes its lustre. It is a profession of the learned as well as the ignorant. Physical gifts, up to a certain point, will make up for lack of talent, but with talent, perseverance and application success is certain even for the most illiterate. Sir Henry Irving says: "The stage literally lived down the rebuke and reproach under which it formerly covered, while its exponents have been sinners by living down the prejudices which excluded them from society. Actors and actresses are received into society as the members of other professions." There has been so much said as to training for the stage that I can only say in my whole career I have felt the advantage of early study with that most cultured woman of the stage, Fanny Moss. Study always, and keep up a stout heart. Every life is made stronger, better, sweeter and happier by an earnest purpose, and so runs the actor's life away.

A discussion followed in which Louise Muldiner, Mrs. Chism, Rosa Rand and others took part. Yesterday was social day at the League. Among the guests was noted Mrs. Horace Ward, of Bermuda. Inez Crabtree provided the musical programme. Grace Almsworth rendered two piano solos with clever interpretation. Luella Almsworth Coburn, dramatic soprano, sang "I Am Wearing Awa' to the Land of the Leal" and "My Home is Where the Heather Grows." Mrs. Coburn's voice is of pleasing quality and she was roundly applauded.

INJUNCTION AGAINST ACTORS ASKED.

Ex-Justice Keener and Leon Lasker, attorneys for Hurtig and Seamon, theatrical managers, applied Friday to Justice Giegerich, in the Supreme Court, for an injunction to restrain George L. Bickel and Harry Watson, Jr., from entering into a contract to perform under the management of any one else for the next two years. Counsel for the complainants said that Bickel and Watson were appearing in a play known as *Mr. Him*, and I, but were arranging to go on the road with a play entitled *Tom, Dick, and Harry*. David Gerber, counsel for Bickel and Watson, said that Hurtig and Seamon had failed to bill and feature the actors as called for by their contract, and that this abrogated the contract. Counsel added that an actor could not be enjoined from appearing for another unless it was shown that his act or specialty could not be duplicated by some one else. Justice Giegerich reserved decision.

AMATEURS PLAY MAETERLINCK.

Under the pines at Haldim, the country place in Stockbridge, Mass., of Dr. and Mrs. William Gilman Thompson, Maeterlinck's play, *L'Interieur*, was presented Aug. 25 in French, together with a scene adapted from Bernard Shaw's *Caesar and Cleopatra*. The picturesque setting added greatly to the event, and a brilliant company of society people was present. The plays were acted by society amateurs from among the cottagers, including Nora Insigni, Mrs. Edward R. Owen, Eleanor Brownell, Virginia Field, Frank L. Warrin, Herbert Kobbé, and Albert H. Vesey. The grove was lighted by bonfires and gayly colored lanterns. A feature of the evening was the singing of Mary Porter Mitchell, of New York, between the plays.

TELEGRAPHIC NEWS

CHICAGO.

Lining Up for the Start—Hot Weather Hits—Mor Shung and Others.

(Special to The Mirror.)

CHICAGO, Aug. 28.

The little this week: Powers, Mrs. Temple's Telegram; Illinois, Education of Mr. Pipp; St. Paul, College Widow; Garrick, Geeser from Gek; Chicago Opera House, Land of Nod; McVick's Duke of Duth; La Salle, Yankee Regent; Great Northern, Peggy from Paris; Bush Temple, Players stock in The Climbers; People's stock in The Belle of Richmond; Columbus, My Wife's Family; Criterion, The Eye Witness; Alhambra, Big-Hearted Jim; Bijou, Convict's Daughter; Academy, Child Slaves of New York; Marjorie, You Yonson; Avenue, May Homer company in Crazy Jack.

Lincoln Carter announces that his Bedford's Hope, with its thrilling race between an automobile and train over Western plains will be put on at the Fourteenth Street Theatre, New York, for a run under the direction of himself and Stair and Havlin the first week in January. It is understood here that Messrs. Stair and Havlin have bought a half interest in the play.

The Maid and Mummy Company, which was rehearsed here on the Hyde and Behman stage and left late last week to open to-morrow at South Bend, included Jeannette Priest, George Boone, May Boley, Adelaide Rowland, Ed Grove, Edward Dwyer and Edward Beck, of the original cast. Rose Walker is the character woman and Daisy Johnston will play Tiger. Fred Warren will be the mummy, Mark Lane will play Stubbs, and George Mackay, formerly of the La Salle in Bong Bong, will be the Scotchman. The Polly Girls will include Dell Sullivan, Hazel Eby, Jeannette French, Attalie Stanton, Della Meeker, Jeanne Grant. The Posters will be Daisy Yost, Dell Sullivan, Madge Colton, Nina Doserge, Rachel Becker, and Louise Sterling. The company also includes Louise Sterling, Marie Fritchard, Annie Peiham, Lillian Sadler, Marie Schreyer, Mae Deist, Carol Slick, and Bessie Chambers.

If any reader of this column happens to know a Morris J. Sullivan, who was insured in 1882 with an Aetna Life Endowment policy, the reader will confer a favor on the company by telling Mr. Sullivan there is money for him at the company's office in Hartford.

Hot weather hits, which should be particularly creditable, Arizona last week, besides The College Widow. I looked in on a hot afternoon, Wednesday, and there was a house chock full. It was the fourth capacity house Manager Fred Eberts had smiled at since Arizona opened, Sunday afternoon. The company is generally competent, and Edward Farrell, who is playing the popular part of Lieutenant Benton exceptionally well, was a favorite. The company includes Avis Lobdell as Bonita, Francis Campbell as Canby, Frances Desmonds as Estrella, Clarence Heritages as Bonham, Lizzie McCall as Mrs. Canby, John Canby as Wong, Hazel Townsend as Lena, Lee Kellars as Hodman, Ray Scott as Miss McCullagh, Ben Deane as Vernon, Daniel McCabe as Lieutenant Hallack, John Drury as Montano, Charles E. Graham as Keller, George West as Young, and Charles Ayers as Major Cochran.

Davis Lewis returned to the city in The Geeser of Gek, at the Garrick, but Amy Leslie didn't see him. At least, she did not mention him in her review of the musical mixture. It was pretty well received, and the audience seemed to like it fairly well, notwithstanding the various rumors as to the source of The Geeser, rambling its roots even unto It Happened in Nordland. The Casino Girl was mentioned, and others. But what cares the audience? And a millionaire is the man behind. The company gives a brisk and generally creditable performance of the book and music handed to them. Even Mr. Lewis gets so many scores that he runs out of stanzas and has to repeat. The comedy hit of The Geeser here was Toby Lyons' new second, Lyons' make-up was both bits and they, as well as his acting, showed most commendable originality and thought. His make-up in the second act fixed attention on him when he wasn't saying a word. Amelia Stone was never more pleasing and her brightness and beauty captures the house in the sunbonnet number, "When You Come to Town." Mame Keiso was excellent and popular as Mrs. Digby, and rich contralto and very effective delivery made Daisy Cupid easily the vocal hit of the performance. John Kane was a good, conventional jay constable, and John Kane was a manly and vocally interesting lover. The Geeser is many grades above Kafocolum, and seems to be regarded here as a pretty good entertainment, though it contains two sops—a sop to sensuality in the Kafocolum, where there are costumes only a shade less offensive than the forces of Kafocolum, and a sop to cheap, coarse humor with "The Whole Damn Family."

As expected, Crookers packed Himmack Garden full all week, and the streets were full of automobiles. If the warm weather holds its grip on Chicago the Crookers engagement at the Himmack will be a record breaker.

Percy Hammond, who has been up on an Indian reservation in the Wisconsin wilds getting local color for a war dance in his forthcoming opera, based on the Peace Conference, has returned to writing editorials and dramatic reviews for the Post.

The rumor that Hyde and Behman's was to be renamed the Colonial and given another push has died away and I hear that the house will open about Sept. 15 under Hyde and Behman's management, but without Archie Ellis back here as manager.

Texas, the big, new melodrama, will be at the Great Northern one week about Oct. 1. Sis Hopkins will be back again.

Fred Frost will play the Mayor in place of Edward Caine in Mayor of Tokio.

Barney Riley came on ahead of Peggy from Paris and made some fine preparations for the first engagement here of Peggy outside of the high-priced house.

The Arizona company jumped a train after two performances Saturday week at Lima, Ohio, and reached Chicago at 7 a.m. Sunday. Rehearsal at 10 a.m., a bite to eat, Sunday matinee, Sunday night and to bed fastidiously. Who wouldn't be an actor?

Beginning to-day there will be extra Monday matinees of The College Widow at the Studebaker during the rest of the engagement. Managing Director Charles C. Currier of the Fine Arts Building, has returned, and announced that arrangements could not be made to extend the time of The Widow, so The Fillbusters will follow in three weeks.

Grace Reals, for several seasons leading woman at the Bush Temple, will play Mrs. Temple in Mrs. Temple's Telegram at Powers' this week, the last of the farce's Summer run here.

Notice to Playwrights (by James O'Donnell Bennett): You must have at least two productions on in Chicago simultaneously to be the real thing. Ade has The Widow and Peggy this week. Thomas had Pipp and Arizona last week.

Nat Goodwin, in town last week on his way East from California, denied that he was becoming an intimate of pugilists, though he was training out West. He bought an apartment house he took a fancy to for \$112,000, and land at Lake Tonopa.

Bhong, introduced to our notice first by Hallen Mulberry, was recalled by The Tale of Bong Bong and again by The Rajah of Bhong, a musical comedy, produced last week at the Columbus Theatre under the direction of Eugene Bradford, a young Chicago manager. A Chicago dramatist, William L. Roberts, of On the Bridge at Midnight fame, wrote the libretto and some of the lyrics. Donald Cameron, tenor of the company, wrote the rest of the lyrics, and Hal L. Campbell, of Australia, though at present of Chicago, wrote the music. Mr. Campbell's music was remarkably good, so thoroughly and genuinely pleasing, in fact, that it lifted up the book and company and carried the whole production to something like success. There were, however, two members of the cast who gave the company much assistance in trying to give life and

entertainment to the Rajah of Bhong—Maud Mulberry and a young Chicago girl, who made virtually her first regular appearance on the stage, yet was the prima donna, Miss Marie Mainland. She is a slim, pretty, and extremely youthful aspirant, with a velvety, melodious soprano, which she uses like an artist of the best training. The exigencies of the book and company of The Rajah of Bhong called for four songs by the prima donna with about half a minute between, and only a word or two by her, such as "wait a minute" and "listen." But so pleasing was her voice and so graceful her rendition that she overcame the ridiculousness of the demands upon her and made her exit with honor. Miss Mulberry, with a rather penetrating but agreeable voice, did a whole lot to the performance, and the audience hailed her with delight. Her song, "The Beauty Doctor," was good enough for any musical comedy. Its enthusiastic reception and numerous encores showed that the many-headed public out front thought she and her song and the music was first-rate. J. H. Meley as the tall, slim, wide-hatted Pooh Bah dignitary with his big book of laws for constant reference, sang well, but his comedy was meagre and he was much behind the proper tempo for such an entertainer. J. S. Murray as the Vice Rajah, the chief male character, was good and bad for about the same reasons as Mr. Meley. Donald Cameron finally got to singing well, but he was about as far behind the proper "go" as a hand car chasing the Twentieth Century Limited. There are two acts, both in Bhong, showing the courtyard of the Vice-Rajah's residence and interior of his palace. The story is chiefly about the invasion of Bhong by a party of Americans from Manila (Bhong being somewhere near that city), including some school teachers. Mr. Roberts, who has been busy with two or three other productions from his pen here, hurried to the rescue of his libretto Monday night, and undoubtedly within a short time its deficiency in comedy, form, speed, and stage pictures will disappear. The cast of forty, including chorus, comprises besides the principals mentioned, the Rajah by Ralph Moore, Rajah's sister by Maybelle Campbell, Mara's companion by Hazel Irey, and Alma Lorraine, Jack Dare by Bert Buckman.

The Education of Mr. Pipp, at the Illinois, was appreciated with considerable accuracy by Chicago, in and out of print. A fairly well filled house on a hot and sticky night seemed to find the play rather incongruous, fetching in some instances and brain-boggy in the last act, with indications in the other acts of this kind of a fish. The detective story stimulates keeps up a similitude of something doing, but seems like a last resort of authorship in a play like this. Miss Bell's Pipp was much enjoyed, though the representation was decorated with a few leather boots and conventional stage business and comedy tricks. His impudence, like the play, seemed to have a tendency to sag, but was in the main accepted as good. W. E. St. Clair was excellent as the Count Charnarot, also Heled Tracy as Mrs. Pipp, Robert Warwick as William, Grace Thorne as Lady Fitzmaurice, and Fred Courtney as Fitzgerald. Hot weather interfered with the attendance, the first part of the week, so the average was probably only fair.

Daisy Lane, Louis Howard's set-up for last week of Hans Sotchi Parillon was a good example of the proper tempo for light musical-comedy mixtures. It went from start to finish, and you could hear people saying as they went out, "That was good." The secret was good chorus numbers, good song selections, good voices and rapid comedy work by two and a half comedians, the fraction being fourteen-year-old Master Slater, a very clever little fellow. The two were Lorin Howard and Dora Morris, and their fun was slapstick and ridiculous, but quick and effective. Fern Melrose was a very decent, also Blanch Clyde and Carrie Slick.

Black-balled Jim was given its first metropolitan production last week at the Criterion and proved to be the best play George Klint has yet offered the public. The author, William L. Roberts, has succeeded in supplying not only strength and character comedy, but unusually good comedy situations. The Criterion audience enjoyed the weeks play immensely, cheered the specialties, and tried to whiff the roof off at the climax of each act. Mr. Klint plays Jim Saxon, the Montana Sheriff, with less robustness and heartiness than expected, but his quiet, sympathetic impressionism, with a kind of Southern drawl in his speech and indications of more big-heartedness and honesty than wit, seemed to thoroughly satisfy the audience. His portrayal was at all times consistent, natural and effective. He played Steven Liddy, Donna Sol's boss, as a very decent fellow, a character comedy achievement worthy special praise for naturalness and completeness. Bouletta, the villain, was well played by H. P. Coffin. The cast includes J. Nell McLeod as the Canuck, Herman Lester as Hurley, the Silver Bow Sheriff; W. H. Davis as Broadwater, William Darcy as the pioneer at '60, Fred Hendricks as Buck Lewis, the stage driver; Myer Richard as Higgins, and Agnes Davis as Friska, an Indian maiden, which she played well. The four acts are on the frontier in Montana in the '60's, and the last two settings are stockade scenes.

Mr. and Mrs. Hart Conway have returned to the city and taken up preparations for the Fall term of the dramatic department of the Chicago Musical College.

The People's Theatre, brightly and handsomely redecorated and put in a thoroughly first-class condition by its new lessee, Wingfield Rowland and Clifford, opened last Saturday night with its new stock in The Belle of Richmond. It was a fine beginning, with very encouraging prospects for the season. The company has been cast as follows: Earle Linden as leading woman; Edward Haas as leading man; Walter Ford Jones, heavy; H. A. La Motte, light comedy; Louise Lester and Rose Evans, recently of the Lafayette stock at Detroit.

The Post announces that a new theatre is to be built at once in Evanston, which adjoins Chicago on the North Shore. It is to cost \$75,000, and work is to be commenced Sept. 1. Twenty acres have been purchased in Harlem, just west of the city, for an amusement enterprise.

CINCINNATI.

The Season in Fall Swing—Vandeville and Melodrama Strong Openers—Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 28.

Four more theatres opened the season yesterday, and next week the Grand and Robinson's will follow, completing the list.

The Show Girl is the opening performance at the Walnut and played to two good houses yesterday. The company is headed by Hilda Thomas, and among the others are Sam Mylie, Esther Wallace, Charles Parcor, and Edna Glover.

The Columbia has new sets and decorations. Edward Clark and his Runaway Widows is a feature of the Vandeville. Mr. and Mrs. Gene Hughes presented their new sketch, A Matrimonial Substitute, and Dorothy Drew, Harry and Halvera, and others made up a good bill, which was ended with the ever popular biocope.

Hal Reid's melodrama, The Slave of the Mill, opened the Lyceum.

At Heck's two good houses witnessed Charles T. Aldrich and his company in Secret Service Sam.

The rebuilt Standard, formerly the Vine Street, but for recent years devoted to the uses of the Salvation Army, was dedicated to Vandeville yesterday by Weber and Rush's The Parisian's Widows.

At the People's the Reilly and Woods show was presented.

During the closing fortnight at Coney Island Pinafore will be presented by a partly amateur and partly professional troupe trained by Oscar Kargott, a local musician of note.

The Forepaugh Stock company this season will be considerably enlarged. Harry Burkhardt will succeed John J. Farrell as leading man.

H. A. SURVON.

BOSTON.

The Grafters Produced—Record Business for College Widow—Stock Organizations.

(Special to The Mirror.)

BOSTON, Aug. 28.

Still another house has fallen into line for the season and opened its doors to the public. This is the Globe, where "Hip" Ward is the attraction as a single star in The Grafters, a new musical comedy by James O'Dea and W. C. Powell. The cast was as follows:

Bill Grafters	Ward
Bud Wilson	William Friend
Baron von Hirsch	William Maxwell
Jack Deemon	Charles Bates
Mr. Burton	Donald Harold
G. Horace House	Toy Williams
Bernie G. Jones	Richard Harry
Ella Burton	Winifred Spaulding
Mrs. Burton	May Thompson
Mrs. Wilson	Daisy Dudley
Mercy Banks	Lucy Daly
Phone	

In his new comedy Mr. Ward has much the same sort of a character to present that he did for so long in the familiar team of Ward and Vokes, and he was received with much enthusiasm by the large audience this evening. The plot is one of a jumble of mixed identities, with the gaffer introducing himself as a missing relative always ready to borrow money. There is a struggling artist anxious to marry a girl whose mother will look at nobody without a social pedigree, so that he introduces himself as a noted poet from Boston. The real poet arrives, and there are many amusing complications before the end comes. Mr. Ward is exceedingly good in all that he does, and Lucy Daly divides the honors with him in dual characters. Her song, "Little Mary Wise," was really one of the best hits of the performance. The company is large and strong, and the attractive costuming was greatly admired by all.

Custer's Last Fight is the fourth new melodrama in quick succession to be seen at the Grand Opera House this season, and there was an added interest in the opening performance from the fact that one of Custer's old fighters in real life had been found on the police force of one of the suburban cities and invited to play a part with a distinguished party to occupy one of the boxes. The play is one of great sensation, and the real Indians and cowboys add much to the effectiveness.

Walter E. Perkins has things all his own way at the Empire this week, for he was engaged to play a single week at the head of the stock company to conclude the Summer season at this house. The play is The Man from Mexico, in which he has already won honors in Willie Collier's old character, and he never scored a bigger comedy success in Boston than he did to-night. The other characters were splendidly played by the members of the stock company, who have established a strong clientele during the hot weather season down town.

The Streets of New York is the play at the Bowdoin Square this week, presented by the stock company. Tom Badger, the hero, is played by Charles Miller, the leading man, who has been out of the bill for two weeks or more on account of illness. His place last week was well taken by Thaddeus Gray.

There is no question about the tremendous success which The College Widow has scored at the Tremont during the first week of the run there. The orchestra has been under the stage at every performance. Henry W. Savage can certainly put down another Boston triumph to his score.

Quite a number of old-timers among the theatregoers and well-known people in the theatrical profession gathered at St. James' Church in Roxbury, this afternoon, to pay the last tribute of respect to Mrs. Thomas Barry, who forty-five years ago was the leading lady of the old stock company at the Boston Theatre, who in recent years had made her home in New York.

William Courtleigh went at once to Providence after concluding his successful Summer engagement at the Empire, so as to begin the rehearsal with the Imperial Stock company, of which he is the leading man.

The Majestic is the last house in Boston to announce its opening attraction. The new season will begin on Labor Day with Eva Tanguay in The Samba Girl. The same day will see the Hollis open with The Her in the Hoar and the Colonial with Wright Lockman in The Shepherd King. The Boston will open Sept. 2 with De Wolf Hopper in Happy Land, as will the Park with Faith Mother.

Charles J. Rich, acting manager of the Hollis, was one of the returning tourists on the Jerome last week accompanied by his wife and daughter. Their tour started in Italy and included Tyrol, Switzerland, Germany, Paris, and London.

Seven cars have been chartered by the Boston friends of West and Vokes and Margaret Daly Vokes to take them down to Lynn Wednesday to see the opening of the tour of A Pair of Finks. Large delegations from the business staffs of the Majestic, Boston, Hollis, and Castle Square will be in the party.

There was much of a stir on account of a dog fight in the Municipal Court the other day, and largely on account of the prominence of the corner—W. C. Massen, stage-manager at the Castle Square, and Mrs. Flora K. Barry, a well-known contralto of a generation ago. As a result Mr. Massen's man who was exercising his dog, was fined for cruelty to animals.

A new club, called the Ramblers of Boston, has been formed of local theatrical people, with John Keating, president; Theodore Wehrle, vice-president, and Harry M. Poyser, secretary.

John Craig is back in Boston again after a year in San Francisco, and is rehearsing at the Castle Square. He expects to make his home at Coolidge's Corner the present season.

Frank A. Mackenzie, an actor, with home in Marshfield, has filed a petition in bankruptcy, with liabilities of \$1,145 and no assets. His eight creditors are unsecured.

Miriam Kimball, daughter of Benjamin Kimball and one of the cleverest amateurs of the Vincent Club, who has received many tempting offers to become a professional actress, became the bride of H. K. Stockton at her Summer home in Medford last week. The romance began in amateur theatricals at the Footlight Club in Jamaica Plain. The groom is a Harvard graduate and will practice law in New York.

Frank Dunston and James Sherman, who were filling an engagement at Norwoburg Park last week, had a narrow escape from drowning while canoeing near that place. They capsized, but were rescued by one of the officers of the Metropolitan Park Police. Dunston sank twice before he was caught by his rescuer.

Rita Newman and Harrison Bennett were theatrical passengers arriving on the Devonian last week. Welch, an actor who had been playing at a Hanover Street theatre, was found unconscious upon the roof of a West End lodging house, suffering from opium poisoning. He had been drinking heavily, and the night before the manager refused to let him go on the stage on account of his condition. In the place which he had been playing he had been simulating suicide, but he had a close call from death in reality.

The second in Command will be the opening bill of the regular season at the Empire instead of A Message from Mars, and in it Manager Lindsay Morrison will give Boston its new stock company, including Haniel Haniel, Mary Hall, Frank Lane, Olive White, Francis Byrne, Mary Sanders, Edwin Nicander, Gertrude Beresley, James Seely, Flora Juliet Bowley, William Evans, Jennie Kendrick, Harry S. Hadden, William Hanson and John Moehan, with E. L. Sander as stage-director and W. C. Massen as prompter.

On the same date the reorganized stock company at the Castle Square will begin its work with Old Heidelberg. There are a number of new faces this season, the roster including John Craig, Lillian Keckle, John Waldron, Mary Lawton, Florence Kahn, Charles Wygate, Marion Hallow, William McVay, Leonard Tracey, Spottswode Altkan, Mary Young, Mark Kent, Kate Ryan, Edward Wade, William Howe, Maurice Franklin, Leah Winslow and John J. Geary. The stage-director is William C. Massen.

JAY BUSTON.

WASHINGTON.

The Prodigal Son Arrives—Lovers and Lunatics—Other Offerings.

(Special to The Mirror.)

WASHINGTON, Aug. 28.

The New National Theatre, resplendently brilliant in its new dress after weeks of alterations and improvements and careful attention to decorative ornamentation, threw open its doors to-night for the commencement of the regular season and the first presentation on any stage of Hall Caine's own stage adaptation of his novel, "The Prodigal Son." The cast follows:

Stephen Magnusson	W. H. Thompson
Anna Magnusson	Ida Waterman
Magnus Stephenson	Edward Morgan
Oscar Stephenson	Aubrey Boucicault
Oscar Nelson	J. E. Dedson
Thora Nelson	Charlotte Walker
Helga Nelson	Drina De Wolfe
Margaret Nelson	Marie Walworth
Ella Nelson	Charlotte Walker
Nella Finson	Ben Webster
Doctor Olson	George C. Boniface, Sr.
The Pastor	Warner Glavin
The Director of the Casino	Henry Bergman
The Agent of the Bank	Paul West
Eric Arnesen	Albert North
Baroness Greenough	Mrs. George J. Barnum
The American Reporter	John Canby
Jon Vidalin	Frank Bixby
Gudrun	Edna Bruns
Head Waiter	Henry C. Brunninghaus
First Croupier	Ella Greening
Second Croupier	Charles Hayne

Mr. Caine has apparently written a play that will create a dramatic sensation, but the honors will be shared by Leblond and Company, to whom a large part of the success to-night is due, because of the elaborate and complete manner in which they have placed it upon the stage. The play is in four acts, the setting for each being a stage picture of beauty in color and light. The cast employed for the principal roles is of remarkable strength, with a perfect stage direction and management in the handling of nearly one hundred extra people. In a note in the programme, Mr. Caine states that the plot of the play is almost identical with that of the novel under the same name, but the drama is a version of the story with such differences in structure as are required. The presenting company, all strong favorites in the selected cast, again added much to their past popularity by their artistic delineations—Edward Morgan as the self-sacrificing elder brother Magnus, who for the sake of the woman he loves bears without flinching the burden put upon him by the prodigal, again was a dominant figure in a Hall Caine production. Aubrey Boucicault was the prodigal, the brilliant, conscienceless boy, whose misdeeds bring so much grief to those who love him and whose repentance is so bitter. Charlotte Walker, last Spring and Summer the popular leading lady at the Columbia Theatre, during the stock season, plays the double role of Thora, the wife of the prodigal and the daughter Elin with distinction. Drina De Wolfe is the beautiful and wayward temptress as Helga. Marie Walworth plays the sharp-tongued Aunt Margaret, and Ida Waterman gives an ideal realization of the wife—the prodigal's mother. W. H. Thompson made the Governor General, the unhappy father of the prodigal, stricken in his pride by the disgrace of his favorite son, a real snarl and blood creation. J. E. Dedson was the haughty, self-sacrificing Factor to the life. Ben Webster won prominence by his performance of the role of Nella Finson, the operatic impresario, who becomes a rival with the prodigal for Helga's favor. Prominent minor roles were conscientiously played by Henry Bergman as the Casino director, George C. Boniface, Sr., as Doctor Olson, Mrs. George W. Barnum as Baroness Greenough, Frank Bixby as Jon Vidalin, Edna Bruns as his wife, Gudrun, and Charles Hayne.

The ensemble work was excellent, and great praise is due Murray Carson, who staged the play and his assistant stage-manager, Hugh Ford. The scenery was by Richard Marston, who painted the three Icelandic scenes of the play, and Ernest Albert who was intrusted with the reproduction of the Casino on the Riviera. Another feature of the production was the incidental music specially composed by James M. Glover, of the Drury Lane Theatre, London, and Frederick Solomon, of the New Amsterdam Theatre, New York, all Icelandic in character. It was excellent and assisted materially in maintaining the correct atmosphere of the drama.

The costumes, another feature in the stage picture, were reproduced by Darian, of New York, from designs by Connell, of the Drury Lane Theatre, London. Richard Carl, in The Mayor of Tokio, is next week's attraction.

Johnny Ford and Mayne Gerhue and their company in the musical farce, Lovers and Lunatics, had a good opening at the Lafayette Square Opera House. The clever principals are ably assisted in the leading parts by J. Maurice Holton, Joseph Morris, Samuel Shannon, George F. Watson, Henrietta Tedra, and Florence Little.

Ella Janis in The Little Duchess opens next Monday.

Why Girls Leave Home, a favorite with Academy of Music theatregoers, repeats its popularity on this season's visit by attracting a houseful of enthusiastic attendants. The story is well told and the company telling it is strong and capable. Her Wedding Day follows.

After successfully launching The Liberty Bells last Monday night at the Lafayette Theatre, following three weeks of constant rehearsals, young Fred G. Berger, its manager, the next afternoon at St. Andrew's Episcopal Church embarked upon the sea of matrimony and then embarked upon a steamer for Boston for a sixty-day sea voyage, visiting other points on the wedding trip. The bride is a young Washington society favorite, Elizabeth M. Williamson.

The Columbia Theatre opens next Monday night with the first production of George Ade's new comedy, The Bad Samaritan, presented by Henry W. Savage, with Richard Golden in the leading role.

JOHN T. WARD.

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ST. LOUIS.

Theatre Doors Swinging Open—Strenuous Drama and Rustling Burlesques—Notes.

(Special to The Mirror.)

St. Louis, Aug. 28. Recently the remark was passed that "the theatrical season in St. Louis really doesn't begin until the Olympic Theatre, Colonel Pat Short, manager, opens its doors. Without disputing that statement, it is the fact that the Olympic started business last night with The Mayor of Tokio and Richard Carle in the leading part. The offering comes to us after a fierce season in Chicago, where it was in competition with Little Johnny Jones and it happened in Nordland. From our point of view it must be said that The Mayor of Tokio is a richly appointed American attraction, and Carle and his associate, Frederick Peters, have put forth a creditable work. All the principals, in fact the entire company, went at their task with vim, vigor and variety last night, being easily impelled thereto by a week's lay-off, the only one, it is said, that they will get, the booking being solid up to the end of next year's summer season. The audience might have been larger, for summer has not yet begun to linger in the lap of Autumn—summer's lap being too capacious in these parts for early removal—but, even at that, the house was good to look upon, all the more because Mr. Short has been at unusual pains to redecorate the old place and make it as new as can be.

At the Grand the doors have swung open on a moderate-priced edition of The Sultan of Sulu. Ade's work is of a quality that brings entertainment even in rather mediocre hands, and, on the theory that the Grand's patronage accepts with becoming grace anything that is set before them, The Sultan of Sulu is just as good an offering as the next and will do just as much business.

Nothing can stop the Columbia. The first week's patronage endured with Spartan fortitude at high security the liquid air manifestations of Professor Hugs, sandwiched between Aliette's famous monkey (the most wonderful monkey that ever "monkeyed"), Mr. and Mrs. Fischer's new sketch, and the fine Viennese violinist of Herr Voelcker, who ought to get out of vaudeville and enter the legitimate concert field if he knows where lies his fortune. Now Frank Tate offers Eugene Cowles (in place of Max Figman and Adelaide Manola), Marcus and Garteile, Ollivette, the Three Nervous, J. C. Nugent and company, Captain Bloom, Aurie Dagwell, Leonard and Bernard Boyer and Fred Raymond Zel, and the kindred of it anything, this week starts out better than last and the automatic attendance will be reportable, without question.

At the Imperial we have a scenic sermon on temperance, entitled The Curse of Drink. It is not exactly a case of a freight train running through the parlor, but something like it, inasmuch as we have the illusion of a full-sized locomotive plowing its way through a snowstorm. This is one of the big "pictures" of the production. Manager D. S. Russell is getting all his old patrons around, and the old and new patrons are more than even that this week, next, and forever after his popular house will continue to be satisfactorily managed so long as he is connected with it. The Imperial shine, even up to as far as Twelfth and Olive.

Richard Carle, by the way, brought quite an array of scenery and talent to the old town Sunday afternoon. Among the former we note Edward Garvie, Edmund Stanley, Sylvan Langlois, William Brock, Hortense Mazzuretti, Cecilia Rhodes, Emma Janney, Minerva Courtney, Madge Vincent, Ethel Lloyd and a big chorus. Robert Mantell follows in his classic repertoire, Richard III, Othello, Hamlet, and Richelieu. The Century opens Sept. 3 with The Tenderfoot, with Oscar L. Figman and Ruth White as stars. Figman is said to be a strong rival to Carle in the part of Professor Pettibone.

King Dodo plays a Post-Dispatch ice fund benefit this week at the Delmar. Harry Wood, known as the "silver-voiced tenor," is making a hit at the Standard. The Royal Arcanum Hospital fund had a benefit at Forest Park Highlands last Saturday which netted a comfortable sum for the object. Teddy Leary, advance for The Tenderfoot, is in town. Jack Leffingwell, ahead of Home Folks, the new rural play, is expected any day. A. Toxen Worm did not get off the cars when he passed through to the Pacific Coast the other day, ahead of Eleanor Robson. Jerry Hunt says that Joseph L. C. Drum, who married Flo Irwin and former Governor David B. Hill last season, has been engaged by D. V. Arthur to promote publicity for Marie Cahill. He doesn't know whom Marie will wed under his auspices this trip. Naomi Simon Childers, a twelve-year-old girl with a beautiful voice and much dramatic ability, has appeared at several social affairs here this summer. Her friends predict a fine future on the stage for the little lass.

Bert Young, formerly treasurer of Forest Park Highlands, has gone to Nashville, Tenn., to manage the Bijou Theatre. J. A. Norron.

PHILADELPHIA.

The New Lyric Philadelphia's Best House—Sixteen Theatres Open—Other News.

(Special to The Mirror.)

PHILADELPHIA, Aug. 28. The new Lyric Theatre, corner of Broad and Cherry Streets, the home of the Independents, proved a revelation to the specially invited guests, the universal opinion being it is the finest of all our theatres. The house is fireproof in every respect, direct outlets on three sides to the streets, complete in every detail, ideal in construction and centrally located. The seating capacity is 1,800, with every seat in the house commanding a view of the stage. The color scheme for the interior is white and apple green, with artistic renaissance treatment. A smoking room in the basement, finished in oak, will prove a great convenience. The stage is one of the most complete in America, thirty feet deep, sixty feet wide, and ninety feet high, fully furnished entirely of iron and highly approved by the building inspectors. William Matthews will be the resident manager for the Shuberts and Channing Pollock the general representative of the firm. The season will open Sept. 4, being the first of our best theatres to open their doors, with The Earl and the Girl, Eddie Foy and many favorites being in the cast. The bookings at this house include all the big attractions of the Independent managers.

The theatrical season of 1905-06 is now on in grand style. Sixteen theatres are open at this date with the six high-priced theatres to follow, and the Academy of Music devoted to lectures, concerts and grand opera. This means great competition for attractions and survival of the fittest. William T. Carleton's Opera company in When Johnny Comes Marching Home inaugurated the season of the Park Theatre this evening, and was honored by a crowded house. It is a large organization, headed by William T. Carleton, Gertrude Vaughn, Bertha Dimsie, James Francis, C. D. Burr, Donald McKenzie, Sara Carr, Jean Salisbury, May Roche, and a beauty chorus, giving a splendid production. Frank Deahon in The Office Boy Sept. 4. Papa's Boy, a new musical comedy, with Charles Bower's comedians, entertained a large and well pleased audience to-night at the opening of the season at the Girard Avenue Theatre, and looks like a sure winner with its many musical novelties. Jessie MacFall in The Street Singer Sept. 4.

Forepaugh's Theatre stock company inaugurated its season Aug. 28 with a matinee, The Crisis giving the public an excellent opportunity to gauge the merits of the newcomers, the verdict being unanimously favorable. The Crisis continues for this week. A Texas Steer Sept. 4. Dancy and Speck's stock company at the Standard Theatre is giving A Fight for Millions, a popular melodrama with the masses. George Arvine and Mattie Choute are the favorites. A Working Girl's Wrongs Sept. 4. Dumont's Minstrels opened their Eleventh Street Opera House with a matinee Aug. 26 to a crowded house, every member of this popular

organization receiving an ovation. Two local burlesques, A Trip to Willow Grove and The Phantom Votera, were timely hits.

The Grand Opera House continues the large business of last season. In spite of the immense seating capacity every change of attraction finds its clientele in their usual seats and speaks well for the popular management. Billy (Single) Clifford in A Jolly Baron proved a genuine surprise, being the first production in this city. It is a jolly, rattling musical comedy. Me, Him and I Sept. 4.

Blaney's Arch Street Theatre, with Harry Clay Blaney in The Boy Behind the Gun, scored a genuine hit this evening. The house was crowded and the play was given an immense reception. It is a stirring story of the Russian-Japanese War, with splendid scenic effects and an interesting plot. Howard Hall in The Millionaire Detective Sept. 4.

Charles H. Yale's scenic splendor, titled The Way of the Transgressor, holds the week at the National Theatre. The opening was large, with advance sales that insure big returns. The company is excellent and is headed by Victoria Walters, introducing many new features, prominent being the acting Landseer dog. Tracked Around the World Sept. 4.

Hart's Kensington Theatre opened its doors this afternoon, presenting The Convict's Daughter, and Richard Dillmore in Illustrated songs and moving pictures between the acts. Matinees will be given daily throughout the season. Why Girls Leave Home follows Sept. 4. Robert Fitzsimmons in A Fight for Love Sept. 11.

People's Theatre presents a thriller in Lost in a Big City, with N. S. Wood, a capable company and special scenic effects that pleased a large audience this evening. Business here is excellent with every change of programme. The Highbinders Sept. 4.

Empire Theatre (Frankford) had a good opening Aug. 24, with Sheridan's City Sports. To-night George Lederer's Smiling Island follows, remaining the entire week, with excellent prospects. The management is enterprising, and there is no reason that this theatre should not prove a paying investment if the proper attractions are booked.

Parks—Labor Day, Sept. 4, closes the season at all our parks. Sousa and his band are at Willow Grove. Herbert's Grenadier Band at Woodlawn. Lambiasse's Venetian Band at Chestnut Hill.

Opening dates at our first-class theatres are: Sept. 4, New Lyric Theatre, The Earl and the Girl; Sept. 11, Chestnut Street Theatre, The Mayor of Tokio; Sept. 18, Garrick Theatre, Minnie Sellman in The Dragon Fly; Sept. 25, Chestnut Street Opera House, The County Chairman; Oct. 2, Walnut Street Theatre, Woodland; Oct. 9, Broad Street Theatre, Viola Allen in The Toast of the Town.

"The Benefit Racket" (solely a Philadelphia scheme) will play an important part in the coming season in this city, not only in the popular priced houses that are seeking this method to draw money, which means returning one-half of the face value for all tickets sold to benefit seekers. The profession would really be surprised to learn that what are known as first-class attractions stimulate the size of their audiences with show of business by this means. Anybody can get up a benefit, get the tickets and sell them all over town a month in advance of the advertised show. S. FARRINGTON.

PITTSBURGH.

The Runaways at the Alvin—Joe Welch at the Bijou—Damrosch at the Exposition.

(Special to The Mirror.)

PITTSBURGH, Aug. 28. The Empire, under the same capable management of E. J. McCullough, opened its season to-night with The White Caps. It is presented by a good company prominent in which are Helena Collier, Tom Garrick, W. C. Goodrich, and C. C. Hartling, and the scenic equipment is attractive. The audience was large, and seemed to like the play. A Wife's Secret will be unfolded next week.

The Alvin offers The Runaways, which is given by a large and efficient company headed by George Evans, and the production is well mounted. A large audience greeted it to-night, which appeared to enjoy it. Next week, Nat M. Willis in his new piece, The Duke of Duluth.

Joe Welch began his annual engagement at the Bijou to-day before large audiences, presenting his well-known play, The Peddler, and is supported by an adequate company. King of the Opium King follows.

Simple Simon Simple entered upon its second week to-night at the Bijou, where it did a fair week's business last week. Next week, The Shotgun.

At the Gayety this week Rose Sydel's London Belles in the musical comedy, Dazzling Nancy, is offered. During the performance the illusion of Dida is exposed—the expose of which is not a praiseworthy feature, as all interest is lost in what has been a perplexing trick. The Bon Ton for next week.

Harold W. Williams, Jr.'s Imperial Burlesquers is the bill at his Academy this week.

Extensive alterations and improvements are still under way at the Duquesne, which will be known as the Belasco Theatre, and it is expected they will be completed by the latter part of the coming month, when the house will enter upon its new career as a first-class playhouse under the management of the Shuberts.

Manager R. M. Gulick, of the Bijou and Alvin theatres, is still confined to his home here with typhoid fever, but it affords me great pleasure to state that he is rapidly recovering from it, and his many friends hope they will soon see him again at his office.

The Pittsburgh Exposition will open on Wednesday night, and a number of new features will be offered. Damrosch and his orchestra will occupy the music hall, and Fighting the Flames, a spectacular production given by a large number of people and horses, will be a feature.

At Luna Park this week Morin's French Military Band occupies the band pavilion with Blanche S. Mehaffey soprano soloist, and the Four Bards give a strong acrobatic exhibition.

The Traction Parks, Kenwood, Southern, and Oakwood, are still drawing largely, where small vaudeville bills are offered, together with band concerts. ALBERT S. L. HEWES.

FUERST WINS AGAINST THE UNION.

Anton Fuerst, bandmaster, has won his suit brought against the Musical Mutual Protective Union to recover \$140 in fines which Mr. Fuerst claimed were illegally collected from him. The decision, rendered by Chief Justice O'Dwyer, of the City Court, ordered judgment for the plaintiff for \$140 with interest from Feb. 2, 1904, together with costs of the action and an extra allowance of five per cent.

In August, 1903, Mr. Fuerst was fined \$100 and twelve of his musicians \$10 each for playing at a price less than that stipulated in the by-laws of the union. Besides, fourteen of the musicians, including the twelve already fined, were fined \$10 each for a breach of another section of the by-laws, these fines being transferred to the leader without the knowledge of the men fined, the union claiming the right to make such a transfer under another section of the by-laws. After exhausting every remedy provided by the laws of the organization to be relieved from the payment of these fines, and after being threatened with expulsion or suspension from the union, Mr. Fuerst paid under protest, and at once brought suit through his counsel, Robert L. Turk, for recovery of the money.

The court held that the second fines were illegally imposed; that Mr. Fuerst was not liable by the laws of the organization for the payment of the fines until the union had exhausted every means to collect from the individuals concerned, and that he had been compelled to pay by threat of suspension or expulsion from the union, which would mean the loss of his means of livelihood. The usual time was allowed the defendants to make a case after notice of entry of judgment.

GOSSIP OF THE TOWN.

Pat Dempsey, rowing coach of Georgetown University, is to rehearse the crew in the Henley Regatta in Moonshine, in which Marie Cahill is to star.

Dave Brumham, Jr., who plays the part of "Push" Miller, the race-track tout in Checkers, has devoted a part of his summer to his camp in the Adirondacks to composing the score of a musical sketch in which he will appear at the end of the Checkers season.

Harry Allen, late treasurer of the Murray Hill Theatre, is to be the treasurer for Frank Howe, with Charles Grayson's company, Frank Cotter will be the advance.

Oane Haulin, who is on the road in Laide Romani this season, has an article on "The Stage" in The Review, a monthly publication issued by the employees of the First National Bank of Chicago, of which institution his brother is an attaché.

Fay Templeton and her company Wednesday began rehearsals of George M. Cohan's new musical play, Forty Five Minutes from Broadway.

W. J. Woods and May Woods are with the Western York State Folks company this season.

Murry Woods has returned to the city much improved in health after a stay of several weeks in Mt. Clemens, Mich.

George W. Sammis, for ten years with the Frohman's, has been given the management of the new Belasco Theatre in Pittsburgh. Mr. Sammis is making lots of improvements in the theatre and will have it ready for opening Sept. 4.

Albert Doris, a protégé of Emil Ankermler, started out as advance agent for Manager Charles H. Greene's Marching Through Georgia company, which opens its season in Dan Hart's (its author's home) town, Wilkesbarre, Monday night.

Charles F. Dittmar has been released by Nixon and Zimmermann to enable him to manage for the Mittenham Amusement company Ford and Gehrue and a company of fifty in Lovers and Lunatics.

Harry Davies, last season with The Red Feather, closed at Euclid Avenue Garden, Cleveland, Aug. 12.

A concert was given in the Casino, in Newport, the evening of Aug. 23 by Cecelia Loftus, assisted by Julius Steger, Beatrice Herford, Rosalind Ives, Laura Burt and H. Stanford, who played A Pair of Lunatics. The theatre was filled. After the performance Miss Loftus and her company were guests at a supper given by Mr. and Mrs. George Rose at the Midridge villa, at Ochre Point, and where they repeated a part of the programme rendered at the Casino.

Mrs. Mary Bingham has resigned from The School for husbands company.

Osborn Searle, through the courtesy of E. A. Shubert, was enabled to play his original role of Hal Murdock in York State Folks at the Majestic Theatre on Aug. 19, a part he has played 1300 times. On Monday night he made his first appearance in musical comedy at the Lyric Theatre.

IN BROOKLYN THEATRES.

The end of the old Park Theatre is at sight, as the owners of the property are not willing to undertake the expense of the alterations ordered by the Fire Department and the Board of Health. The Park Theatre was opened Sept. 14, 1903. Gabriel Harrison was its first manager, and it was the first house in Brooklyn to be devoted permanently to legitimate dramatic work. Mr. and Mrs. Harrison followed him, and held it for six years. They were followed by a number of managers, none of whom was as successful as Colonel William E. Sinn, who opened the house after some alterations had been made on Feb. 1, 1905, with a variety company, including Hermann, the magician; Sam Devora, Joseph Hughes, and others. Colonel Sinn gave up the theatre ten years ago, and took control of the Minstrel House, and he and his wife have since then, and have had their general offices on the second floor of the building for a number of years. They made the house a home for melodrama. Every arrangement had been made for the season, and the play, Lost in a Big City, had been advertised to open the house Monday, Aug. 21, when the ultimatum came from the Health Commissioner ordering the theatre to remain closed until the required alterations had been made. Hyde and Behman have taken advantage of a clause in the lease, which gives them the power to cancel it should the requirements of any of the city departments be too expensive to comply with.

A number of other play houses have not been permitted to open on the advertised date because of the Health Board's order. Payton's Lee Avenue Theatre was prevented from opening Monday afternoon, when the patrons numbering more than 1,000, were at the doors awaiting admission. However Mr. Payton was permitted to give a performance in the evening because he had the trivial defects attended to during the afternoon. The Unique was not so fortunate, and this house was kept closed.

Mrs. Spooner had her troupe, Ethel Brown, with the authorities, and the Bijou had to lose some of its seating capacity. In consequence she was prevented from giving a matinee on Monday, but had the spaces behind the stage opened, and a number of them removed in time for the evening performance. Most of the managers complained that no notice was given them until it was almost time to open their doors to the public. The season, however, will be in full swing very soon, as all of the managers will comply with the requirements of the authorities.

The Majestic started prosperously last week with Buster Brown and continues this week. Little Gabriel and his clever associates have taken the town by storm. Teller's Broadway Theatre, one of the most modern and up-to-date playhouses in the country, opens Saturday, Sept. 2, with Dustin Farnum in the title role of The Crusader. The original company will be brought here, and most of the original company. The cast supporting Mr. Farnum includes Frank Campan, Frank Nelson, Bennet Mussen, Harry Holliday, Charles Stanley, J. R. Parsons, Frank Vail, Eleanor Willow, Virginia Benson, Ethel Brown, and Amanda Willington. The play will be continued the following week.

The Grand Opera House starts its season with Louis Williams in a comedy-drama, My Tom Boy Girl. A new manager has taken charge of the house, he is a popular man, and he is Milton T. Middleton. The Prodigal Daughter is this week's attraction at the Bijou. This popular racing play is lavishly produced by the Spooner company, and Edna May Spooner as Rose Woodmore, the prodigal daughter, gives another of her finished portrayals of a difficult role. Augustus Phillips plays composite, and gives an intelligent performance of a sterling character. Cecil Spooner has a delightful cast of this week, and as Dorcas Gentle she is simply dainty. Harold Kennedy, with his usual humor, carries off considerable of the honors, and the rest of the company, including Hal Clarendon, Edwin M. Curtis, W. L. West, Walter Crosby, Cora Morrell, Jessie McAllister, and Harriet Swearingin, help to make the production a success.

For the second week of the season at the Lee Avenue Theatre Cora Payton offers the popular melodrama, For Her Children's Sake. Extra Lead Payton is seen in the role of Edna Kingsley, and in it she excels. Louis Leon Hall has the part of the Doctor. Lee Sterrett is seen as Rev. Robert Kingsley, and the rest of the company are seen in essential roles. Two clever children appear and handle their parts capably. Special scenery was painted for this production.

The Ninety and Nine, the play in which a locomotive plays an important part, closes the Folly Theatre last Sunday night, and continues to attract large audiences this week.

The Alcazar Theatre, formerly known as the Columbia, offers as a first attraction Frank Carr's Thoroughbreds. Some of the features of the entertainment are the Show Girl Chorus, the Laurent Trio, European novelty artists; Niblo and Riley, back and wing dancers; Harry McAvoy, comedian, and the burlesque, William T. Kozch is the Alcazar manager.

Fred Irwin's company is the attraction at the Star this week. A troupe of female wretches is the special feature, and this is their first time in America. Two burlesques are presented, one, Bessie the Lion, and the other, For Girls Only. The olio includes Harvey and Walker, singers; Anderson and Wallace, in professional life; the Three Rouays, Farren and Far, the American Trio, Gerrie De Mill, and the Watson Sisters.

At the Unique this week W. R. Watson's Orientals offer two funny burlesques and a good olio. The Alcazar Beauties, newcomers in Brooklyn, introduce themselves in a burlesque full of crotchiness followed by an olio of popular songs.

VINCENT KIRK.

AT THE THEATRES

(Continued from page 3.)

go to a bad carriage. While Atlanta is alone in the fourth act, Fairfield has made his way back to his home in South Carolina. He begs his mother for money so that he may escape to South America, but before he can leave Atlanta arrives with the Texas sheriff and Margery Dalton and Caswell, now recovered. The truth is told, Atlanta finds that Burton Caswell is really Walter Fairfield and a brother of the murderer. An opportunity is given Arthur to escape, but he is shot down by a deputy stationed outside, and the play ends.

If Maurice Freeman, in the role of Burton Caswell, had not delivered his lines in the first act quite so stiltedly and had omitted several heroic poses, his good work in the acts that followed would have been more pleasing. He has the personality that the part requires and was able to make it tell. Charlotte Hunt, as Atlanta, was constantly good. Her love scenes with Caswell were delicately done, and there was evidence of reserve strength in all her work. But she should not faint so deliberately as she did in the third act. A hard fall would be more effective. Eva M. Denison in the role of Margery Dalton gave a picture of a charming young girl, full of spirit and tender hearted. Charlotte Severance was not so pleasing as Ruth Fairfield, though in a scene with Fairfield in the first act she aroused spontaneous applause. Christine Hill as Mammy Susan should study negro make-up a little more. Her dialect and her acting were good, but her complexion was extremely unnatural. George M. Devere was amusing in the part of the other negro, Sampson. Frank Russell as Horace Fairfield was of the accepted stage type of wealthy planter. Joseph F. Duval as Arthur Fairfield made the part that of a selfish villain rather than a malicious one, and compelled praise by his freedom from ranting. J. M. Waters as Fred Dalton gave as good a characterization of a headstrong, quick-tempered boy as could be desired, and Theodore Cameron as Neil Drayton, the ambitious sheriff, made a good foil to Margery's vivacity. George Henry as Walter Fairfield in the first act was about right, but too tall for three and a half years of age. Harry Mitchell, Elmer Adams, and Robert Gillies had small parts that were well filled. Between the two scenes of the first act specialties were given by a five and drum corps and by the Imperial Comedy Quartette of male voices.

The bill next week is *Fighting Fate*.

Star-Caster's Last Fight.

Historical melodrama in four acts, by Hal Reid. Produced Aug. 21.

Buffalo Bill Montgomery Irving
Charles Dunn John McKee
Harold Eastlake George C. Thompson
Bessie Eastlake Frederick Beckus
Yellow Hand George L. Kennedy
Black Ben Jones Guy H. Bartlett
Sitting Bull Jack Andrew
Wahwahwah Sam L. Martin
Lester Ramsey William Lancaster
Dora Margaret Nelson
Mrs. Mary Brady Fannie Abbott
Crystal Katherine Dooling
Brave Bear Quinlan
Mammy William H. Lewis
Butter Ky. Hersell
George Westley William H. Lewis
General Custer Eugene Weller

The story of the massacre by Indians of General Custer and his brave stand in the presence of death is familiar to every school boy. Thrilling incidents associated with his last exploit—many, of course, fictitious—are told by Hal Reid in his latest sensational drama, *Custer's Last Fight*.

The central figure in the play is Buffalo Bill, and the opening scene shows the home of the celebrated Indian scout. His mother is preparing a meal and everything about the place is peaceful. A stranded actor arrives and the happening is made to afford amusement to the audience. "When the sun is low" a man is seen on a bridge back of the farmhouse. He is accompanied by an Indian, who points to the home of his enemy, Buffalo Bill, who captured the red man years before in some dishonest trick and punished him. The Indian has returned to the home so that he might capture a girl he has followed and who is stopping there while she is recovering from a fall from her horse. A call is given and immediately the place is surrounded by a tribe of Indians who have been hired to help the villain. They kill Buffalo Bill's mother and capture the girl.

Buffalo Bill returns and discovers his mother lying in a pool of blood. He hears the story of the attack from a servant, and, knowing his mother is dead, he goes to the last Indian in Wyoming to pay his life for it. The next scene shows Lone Tree Canyon. General Custer has sent Buffalo Bill as a scout in pursuit of the troublesome Indians, several of whom were implicated in the murder.

The third act shows the tapes of Yellow Hand, and it is here that an exciting duel between Buffalo Bill and the chief of the Cheyenne Indians takes place. The last act shows the battle, where Custer is surrounded, captured, and finally shot at the Little Big Horn.

Montgomery Irving as Buffalo Bill gave a remarkably good performance, his powerful physique and voice aiding in the heroic impersonation. As the villain John McKee was blamed by the gallery gods, and this proves his effectiveness. George L. Kennedy was a good Indian chief. Eugene Weller was a satisfying General Custer. He appeared only in the last act, but his work was good. Fannie Abbott gave an intelligent portrayal of Buffalo Bill's mother, and her struggle in the death scene was realistic. William Lancaster played the part of an Eastern belle with naturalness and refinement. Katherine Dooling was attractive as the scout's ward. The rest of the company was equal to the demands of the play and the scenery was creditable. The battle scene was a realistic piece of stagecraft. Cowboys, Indians, soldiers, and horses helped to make up the stirring pictures.

Thalia—The Life That Kills.

Drama in four acts, by Fessler and Raa. Produced Aug. 21.

Sir Edward Lowe Alban W. Purcell
Harry Lowe Walter Sherwin
Reginald Edmund Selmar Remains
Jim Murdoch Maurice Drew
Ivy Cohen Joe Frouser
Jim Todd Robert Wagner
Dan Martin John Munger
Dan Sherlock Thomas Burke
Loyale Norman Edythe Rowand
Mrs. Edmund Grace Welby
Mabelle Lowe Jagarina
Mary Ann Cohen Carrie Hewins
Lisa Murdoch June Johnson
Florence Stillwater

Patrons of the Thalia found a great many thrills in this new melodrama, upon the success of which they had the first votes. The authors have supplied nothing new in story or dialogue, but they have kept consistently to plot and to local atmosphere, for which they deserve credit. With the exception of the standard characters of hero, heroine, villain, and old man, they have written some real people into their story.

The scenes, of which there are eleven, are laid in England, in London and the vicinity of Dover. The story tells how Reginald Edmund, in the habit of deceiving trusting women, marries Loyale Norman, but compels her to keep the marriage a secret in order that, as she learns later, he may marry some one else if he

chooses. Finding his wife inclined to defy him when he announces his intention of winning Mabelle Lowe, Loyale's friend, he attempts to poison her by substituting metal polish for her cough medicine, but is frustrated by Ivy Cohen, who is celebrating his Irish wife's departure to Margate. Then they all go to Dover, Edmund and his wife as guests of Sir Edward Lowe, Mabelle's father, and the others on pleasure bent. At Dover there is a boatman, Jim Murdoch. Murdoch's sister was found dead in a smuggler's cave a year and a half before, and on her throat were the finger marks of a left-handed man with one finger missing from that hand. Murdoch is living in the hope of finding such a man and killing him. The party from Sir Edward's visit the cave under Murdoch's guidance, and there Edmund offers to divorce his wife so that he may marry Mabelle. Loyale refuses to be a party to such a plot. She threatens to expose Edmund's villainy. The second act then tells that he is the murderer of Murdoch's sister, and expects to treat his wife in the same way. He struggles her and leaves her for dead on the floor of the cave, escaping just as Murdoch appears. The boatman finds the woman and on her throat recognizes the fatal finger prints. He raises her above the tide that has come through the mouth of the cave. Edmund, believing himself free from his wife, courts Mabelle audaciously and wins her, in spite of the opposition of her father and her brother, who loves Loyale. Edmund discovers that he has failed, however, and again attempts the life of Loyale, this time throwing her from a cliff. Again she is saved and rises once more to confront the villain. In the end Murdoch sees Edmund with his gloves off, recognizes him as the murderer, and gives him the punishment he deserves.

The role of the much-abused wife was played by Edythe Rowand. Miss Rowand's chief fault was her declamatory method of delivering her lines. She seemed to be making speeches, and even her sobs were spoken with the same vigor as her direct remarks. In the strenuous scenes with the villain she showed considerable ability as an actress. Carrie Hewins had a comedy role of a Cockney slavey and kept to the character remarkably well. Grace Welby was pleasing as Mabelle Lowe, and her personality gave a charm to her work. Jagarina as Mary Ann Cohen, an Irish Jewess, gave examples of her peculiar brand of humor, and acted vigorously. Maurice Drew as Jim Murdoch, the boatman, gave a good character representation of a Ham Peggotty sort of man. Selma Remains was conventionally good as Reginald Edmund. Joe Frouser as Ivy Cohen, husband of the Irish Jewess, received plenty of applause and deserved it. Walter Sherwin had the rather unsatisfactory role of Harry Lowe and was ordinary in it. Alban W. Purcell was rather above the average old man in the part of Sir Edward Lowe. Robert Wagner was satisfactory in the small comedy role of Jim Todd. John Munger as John Martin, Thomas Burke as Dan Sherlock, and June Johnson as Florence Stillwater had little to do. A feature of the second act was a singing specialty by Miss Hewins, who sang American and Irish songs with a Cockney dialect.

This week's attraction at the Thalia is *Charles E. Blaney's* melodrama, *More to Be Fitted Than Scorned*.

Fourteenth Street—The Errand Boy.

Billy B. Van, the Francis Wilson of the popular price houses, arrived in New York last Monday evening to open the Fourteenth Street Theatre for the season. One might know that a popular house and a favorite laugh-microbe were again in the running by the spectators' infatuation for the door. The same old gag feeding and business popular last year are maintained in *The Errand Boy*, only the cogs run freer by long exercise and everything went with a dash and vim thoroughly enjoyed by those of thick palms. There was a new outfit for the sixteen girls and eight men of the chorus, and certain cuts that last year's experience on the road had shown advisable had been made. These made a gain in tempo, and the elimination of all former weaknesses was an added pleasure and will work for the continued success of the piece.

Billy B. Van brings to bear all his rapid-fire fun. Clem Devins was as clever as ever. His drolly comic legs are the humorously managed things in the patchwork. Frank C. Evans played straight at the audience in a more cut and dried way even than a year ago and his method was adopted by Alfred Pierce. Blanche Latell, who made a hit with her country girl make-up, is moved a deserved notch higher, and Florence Beaumont is featured this year, and her popularity accounts fully for the typographical distinction. Others in the piece are Edith Hart, Nat Whitestone, Charles Saxon, Florence Sweetman, Joe Ward, William P. O'Sullivan, John D. Bohman, Frank Campbell, John B. Wilson, Joe Davis, Dave Coogan, Richard Clover, Richard Stubbs, Dave Davis, M. J. Anderson, Alfred Brady, Matt Healy, Florence Chase, Irene Drew, and Stella Gorman.

At Other Playhouses.

PROCTOR'S FIFTH AVENUE.—A capital performance of *The Diplomat* was largely attended, despite the hot weather. Mr. Proctor's admirable company rendered the merry farce with excellent skill. Louise Allen in her original role of Daisy Darling was introduced to the patrons of this house. She was received with great enthusiasm. The title-role was ably scored by Charles Abbott and enabled him to score a distinct personal success. Others who offered sterling support were J. H. Gilmour, Jeffrey Stein, Gerald Griffin, Daisy Livering, and Dudley Hawley.

PROCTOR'S FIFTY-EIGHTH STREET.—Edwin Arden's Russian melodrama, *Zorah*, was transferred to this house last week and was well received. The cast was composed of Edwin Arden, Adele Block, Agnes Scott, Charles Arthur, William Norton, Robert Cummings, Edmund Lyons, George Howell, Mary Hungerford, and other Proctor favorites.

PROCTOR'S 125TH STREET.—The Gunner's Mate was the Harlem attraction last week. Paul McAllister in the title-role was heartily applauded. A good supporting company included James E. Wilson, Sol Aiken, Robert L. Hill, Angela McCull, Mathilde Dehson, Marion Pollock Johnson, and Wilton Taylor.

NEW STAR.—The Lighthouse by the Sea, with a strong cast, is at the New Star Theatre this week.

METROPOLIS.—The Millionaire Detective has moved to the Bronx for this week, playing at the Metropolis Theatre.

AMERICAN.—Fighting Fate moves to the American Theatre this week, after pleasing large audiences in other parts of the city.

WEST END.—The Volunteer Organist is the attraction at the West End Theatre this week.

THIRD AVENUE.—Robert Fitzsimmons, in *A Fight for Love*, began a week's engagement at the Third Avenue Theatre last night.

LYRIC.—Having failed to get another theatre in New York for Jefferson De Angella when De Wolf Hopper begins his engagement, the Shuberts announce the engagement of Fantana to end Sept. 30, to open in Boston the following Monday.

SAVOY.—Robert Edson began a four weeks' engagement in Strongheart at the Savoy Theatre last night. The supporting company is practically the same as that which appeared in the piece last season. Mary Boland is the only new member.

THALIA.—Charles E. Blaney's popular melodrama, *More to Be Fitted Than Scorned*, began a week's engagement at the Thalia Theatre last night.

MURRAY HILL.—Paris by Night, which proved attractive on the roof of Madison Square Garden, is the attraction at the Murray Hill Theatre this week.

STATEMENT BY LEO SHUBERT.

Leo Shubert has issued a statement clearly defining his position in regard to his relations with other managers who no longer book with the Trust.

"I have tried to let it be definitely understood," declares Mr. Shubert, "that there is no alliance of independent managers, except such an alliance as exists between any manager who controls a theatre and any other man who plays his attractions there. We have not formed an opposition Trust or syndicate. We simply are trying to protect ourselves from the existing combination, which has barred our productions from its own houses and from the ones it represents."

"This action on the part of the Syndicate made it necessary for my firm to secure theatres of its own in which to present its attractions. Having secured these theatres, or a large number of them, it became essential that we should contract for a sufficient number of productions to fill the season of each house. We had not more than fourteen such attractions ourselves, and we were glad, therefore, to offer bookings to other managers whose presentations are of the sort usually seen in the better class of theatres."

"In America the word 'Trust' has come to be associated with the word 'Monopoly.' We have not in any sense a monopoly, nor do we aim to have one. We are quite willing to book any meritorious production in any of the houses we control, this willingness including the attractions of the Syndicate. That the combination in question is not equally liberal is proved by its attempt to shut us out of the theatrical business by refusing to give us time for our attractions."

"I firmly believe that our independent stand against the Syndicate is going to prove again that 'competition is the life of trade.' Our attitude will make room for new producers, new authors and composers, new actors, and for any one else who has acceptable wares to offer. The long way of the so-called Trust has been inimical to the advancement of the unknown man. A manager who liked a play by an obscure author was compelled to say to him: 'I think there is good material in your piece, and I should be glad to produce it if I could get bookings from the Syndicate. Klaw and Erlanger, however, will not give me a place to play, as they do not know you or your work.' Mr. Erlanger's whim decided the fate of any performance, and, naturally, no manager would risk his money and energy on a piece the career of which might be so abruptly and unjustly terminated. The time when a manager who could not get bookings from the Syndicate had to give up is gone, I hope for good and all. We expect to give to every one the fair treatment for which we looked in vain when we began our business with the Syndicate."

WEBER MUSIC HALL OPENS.

Joe Weber will open "his" second season with his two big successes, *Higgledy-Piggledy* and *The College Widower*, on Aug. 29. This engagement of the all-star stock company is for one fifteen performances at the Music Hall, as they open their road tour Sept. 11 at Boston. Among the new principal players engaged by Mr. Weber are Gilbert Gregory, Edward J. Connelly, Ernest Lambert, Marion Garson, and Erminie Earle. These added to Marie Dressler, Charles A. Bigelow, Trilzie Friganna, Sam Marlon, Bonnie Maginn, Frank Mayne, Edith Meyer, and Joe Weber make a list of music hall favorites hard to equal.

THE LANDS' OPENED.

The Lamb's new club house was officially open for the first time last Saturday. A new banner floated from a second-story window, and there were good things for the guests to eat and drink in the beautiful new grill room. All visitors were unanimous in proclaiming it the most perfect and uniquely beautiful club house in the world. The members were justly proud of their work, and the enterprise shown in raising and investing nearly a quarter of a million for it.

PROFESSIONAL DOINGS.

The Franklin Athletic Club at Westchester, N. Y., gave an amateur one-ring circus last week for the benefit of the building fund destined for a new \$30,000 club house. George B. Serenbets and W. D. Howell are among the leaders of the enterprise.

The old Windsor Theatre, on the Bowery, will be known hereafter as the Kalich Theatre, renamed in honor of Bertha Kalich. The same type of serious plays as formerly will be put on by the company playing there, and Madame Kalich will appear as leading woman during the first weeks, her contract with Harrison Grey Fiske permitting this arrangement.

Mrs. H. C. De Mille is rejoicing over the fact that it is through her agency that Charles Klein's latest play has been taken by Henry B. Harris, of the Hudson Theatre. With a special cast it will be one of the most important productions of the coming season. It is said to have the same elements of success as Mr. Klein's *The Music Master*, which this week with David Warfield will begin its second year in New York.

Ethel Johnson and Gordon Morrison, the nine-year-old members of the York State Folks company, were permitted by the Gerry Society to return to work at the Majestic Theatre Saturday.

Martha Morton arrived from Germany Thursday to begin rehearsals, Sept. 4, of Edna Aug's new play, *The Four-Leaf Clover*, that Aubrey Mittenhall will present at a Broadway Theatre early in the season.

Augusta Gliese has been the guest of Mr. and Mrs. J. Francis Murphy in the Catskills. Her season opens at Chase's, Washington, Sept. 4.

Allen Doome, the new Irish star, opens his season in Maine this week. He is to appear in Joseph Murphy's *Kerry Gow*, and will be supported by Mr. Murphy's own company.

The Shuberts announce that the company for *Happyland*, in which De Wolf Hopper will be seen at the Lyric on Oct. 2, will include George B. Frothingham, William Danforth, Joseph Phillips, Frank Clark, John Dunsmuir, Carl Haydn, Marguerite Clark, Ada Deaven, Estelle Wentworth and Bertha Shalek.

The Rogers Brothers, in John J. McNally's new musical play, *The Rogers Brothers* in Ireland, opened their eighth annual tour in the Lyceum, Rochester, Thursday night. The three scenes of the piece are laid in Glendalough, the Lakes of Killarney, and Blarney Castle, respectively. It will be seen in the Liberty on Sept. 4.

The new musical comedy, *Lovers and Lunatics*, opened at Annapolis, Md., Saturday night, with John Ford and Mayme Gerhne as actors.

Wilson R. Todd closed his engagement as leading man of the International Stock company at Harrisburg, Pa., on Aug. 22, and with his wife, Cressie Canada, has gone to Washington, Pa., where Mr. Todd will rehearse the Cradock-Neville company, in which Mr. and Mrs. Todd are featured.

Walter Baldwin is placing a stock company in the Lyceum Theatre, Buffalo, for ten weeks opening Sept. 4, after which the Shuberts will take charge of the house.

The father of Harry and Charles L. Stoddard died suddenly at his home, at 1000 North Halsted Street, Chicago, on Aug. 6. Any one knowing the whereabouts of either of these gentlemen will confer a favor by communicating with Norman Kellar, administrator of their father's estate, at Room 912, New York Life Building, Chicago, Ill., or Menefee Johnstone, at the Empire Theatre, New York City.

Nat C. Goodwin arrived from California and commenced rehearsals with his company last Wednesday morning. Mr. Goodwin brought an American-bred Arabian stallion with him from the Pacific Coast and is training him for a riding horse.

Marie Dressler returned yesterday on the *Minneapolis*, and was met down the bay by nearly all the members of Joe Weber's stock company.

James A. Blinn, of the Belasco Theatre, Los Angeles, will be in New York City Sept. 24.

OBITUARY.

Henry Batally, known professionally as Henry De Barry, was found dead in his bachelor apartment on Washington Street, Brooklyn, on Aug. 14. Circumstances connected with the finding of his body led the authorities to investigate the cause of his death, though after an autopsy the coroner's physician believed that the actor had taken his own life. Mr. Batally was a son of Alexander Batally, of New York City, and was fairly well known in the profession. Last season he was with William Faverman in *Letty* and the season before was a member of the company playing *The Girl With the Green Eyes*. This season he had signed to appear with Thomas W. Ross in *A Fair Exchange*. He was about thirty-six years old, in compliance with an often expressed wish, his body was cremated.

Sara Jacobson, who was better known as Patay Seaman, died at Cleveland, O., on Aug. 30, after an illness lasting four weeks. Miss Jacobson was a member of a stock company at the Euclid Avenue Garden Theatre, Cleveland, last summer, and this season was to have had a leading part in *Dora the Phil*. Her debut was made in Cleveland about a year ago, when she appeared with Johnny and Emma Ray. Her home was in Boston. She was nineteen years old.

Mrs. Lucia Boice Wood, a soprano soloist, died on Tuesday, Aug. 22, at her home in East Orange, N. J. She was the wife of Milton Hunsing Wood, also a singer, and was born in New York. She was twenty-nine years old. She was a daughter of Mr. and Mrs. Henry Smuck Boice, of Brooklyn. At the time of her death she was soprano soloist in St. James' Methodist Church, Madison Avenue, New York, where her husband is the baritone.

Margaret Roach, a contralto singer, died suddenly on Aug. 22 in Munsville, N. H., where she was spending a vacation. She lived with her mother in Newmarket, Mass. Miss Roach won commendation last Christmas when she sang in *The Messiah* for the Handel and Haydn Society in Symphony Hall, Boston. She sang in Ocean Grove, N. J., three weeks ago, in *The Messiah*, under direction of Walter Lamrosch.

Mrs. Sarah Kidder, wife of Colonel Kidder, of Chicago, and mother of Kathryn Kidder, died and went to her last rest at the Villa Victoria, Carlsbad, on Aug. 21. Mrs. Kidder had been in bad health for several years and about four weeks ago went to Carlsbad to take the "cure." The body was taken to Germany to be cremated, and the ashes will be sent home.

Philip Kreigh, known as "Indiana's 700-pound man," died of dropsy at his home in Stillville, Ind., on Aug. 21. Kreigh was in the employ of a circus as the largest man in the world. His weight often reached 775 pounds. It required two tailors to take measurements for his clothes, as it was impossible for one man to reach around his body.

Oreste Binboul, composer and opera instructor at the New England Conservatory of Music, Boston, died at Florence, Italy, on Aug. 6. Signor Binboul had long been a sufferer from what was supposed to be cancer, and last April he underwent an operation at the Cushing Hospital in Roxbury, Mass.

Stoddard, father of Belle Stoddard (Mrs. Menefee Johnstone), Mary Stoddard (Mrs. J. Hooker Wright), Alice, Harry and Charles L. Stoddard, died suddenly of apoplexy at his home in Chicago on Aug. 6.

DIED.

McLOUGHLIN-KEARNEY.—At St. Gabriel's Church, Montreal, on Aug. 22, by Rev. William O'Meara, Maurice E. McLoughlin and Elizabeth Kearney.

DIED.

AHRENBURG.—Mrs. Rose Ahrenburg, at Brooklyn, N. Y., on Aug. 25.

DALLEY.—Mrs. M. F. Dalley, at Louisiana, Mo., on Aug. 21.

DILLON.—Mrs. Emma Webb Dillon, mother of John Webb Dillon, at New Haven, on Aug. 20, aged 52 years.

JACOBSON.—Sara Jacobson (Patay Seaman), at Cleveland, Ohio, on Aug. 30.

KIDDER.—Mrs. Sarah Kidder, at Carlsbad, Bohemia, on Aug. 21.

KREIGH.—Philip Kreigh, at Stillville, Ind., on Aug. 21.

MATHER.—Joseph W. Mather, at Darien, Conn., on Aug. 21, aged 86 years.

McMASTER.—E. S. McMaster, at Grand Forks, N. D., on Aug. 15.

REDMUND.—Mrs. William Redmund (Mrs. Thomas Barry), at Newmarket, N. Y., on Aug. 24.

ROACH.—Margaret Roach, at Munsville, N. H., on Aug. 22.

TAPSFIELD.—Mrs. Clara Tapsfield, at Chicago, on Aug. 18.

WOOD.—Mrs. Lucia Boice Wood, at East Orange, N. J., on Aug. 22, aged 29 years.

CURRENT AMUSEMENTS.

Week ending September 2.

AERIAL GARDENS.—Closed Aug. 26.

ACADEMY OF MUSIC.—Way Down East—4th week—21 to 28 times.

AMERICAN.—Fighting Fate.

BIJOU.—Opera house, 3—David Warfield in *The Music Master*—156 times, plus 1 time.

BROADWAY.—The Pearl and the Pumpkin—2d week—8 to 14 times.

CIRCLE.—Bessie Hilly.

COLONIAL.—Vanderbilt.

DALY'S.—Edna May in *The Catch of the Season*—1st week—1 to 1 times.

DEWEY.—City Sports Burlesquers.

EDEN MUSE.—Phonies in Wax and Vandeville.

FOURTEENTH STREET.—Billy B. Van in *The Errand Boy*—2d week—9 to 16 times.

GOTHAM.—New York Stars.

GRAND OPERA HOUSE.—Woodland—3d week.

GRAND STREET.—Closing Sept. 2—Vandeville.

HERALD SQUARE.—Sam Bernard. *The Hocking Girl*—1st week—118 to 124 times.

HIPPODROME.—Commencing Aug. 30—A Yankee Circus to Mars and The Raiders—1st week.

HURTIG AND BROS.—Vandeville.

KEITH'S UNION SQUARE.—Continues Vandeville.

KNICKERBOCKER.—Frank Daniels in *Sergeant Brue*—71 times, plus 2d week—15 to 21 times.

LEW FIELD'S.—Opera Aug. 31—It Happened in Northland—134 times, plus 1st week—1 to 4 times.

LYCEUM.—Mrs. Leffingwell's Boots—2d week—8 to 14 times; A Maker of Men—3d week—9 to 14 times.

LYRIC.—Jefferson De Angella in *Fantana*—32d week—281 to 288 times.

MADISON SQUARE.—Blanche Walsh in *The Woman in the Case*—2d week—9 to 16 times.

MAJESTIC.—York State Folks—2d week—10 to 17 times.

METROPOLIS.—Howard Hall in *The Millionaire Detective*.

MINER'S EIGHTH AVENUE.—American Burlesquers.

MURRAY HILL.—Paris by Night.

NEW STAR.—The Lighthouse by the Sea.

NEW YORK.—McIntyre and Heath in *The Ham Tree*—1st week—1 to 8 times.

NEW YORK BOOF.—Vandeville.

PARADISE BOOF.—Evenings, Vandeville.

PASTOR'S.—Vandeville.

PROCTOR'S FIFTH AVENUE.—A Doll's House.

PROCTOR'S FIFTY-EIGHTH STREET.—The Still Alarm.

PROCTOR'S TWENTY-THIRD STREET.—Vandeville.

PROCTOR'S 125TH STREET.—Zorah.

SAVOY.—Robert Edson in *Strongheart*—1st week—1 to 8 times.

THALIA.—More to Be Fitted Than Scorned.

THIRD AVENUE.—Bob Fitzsimmons in *A Fight for Love*.

VICTORIA.—Mattinee, Vandeville.

WALLACK'S.—Raymond Hitchcock in *Easy Dawson*—2d week—8 to 15 times.

WEBER'S MUSIC HALL.—Opera Aug. 29—Stock company in *Higgledy-Piggledy* and *The College Widower*—1st week—1 to 6 times.

WEST END.—The Volunteer Organist.

YORKVILLE.—Opera Sept. 2—Stock company in *The Eternal City*.

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Bernace's Circus—Ketch's, Boston, Aug. 28-2.
 Blinn, Bonn, Brer—Pontaine Ferry Park, Louisville, Aug. 28-3.
 Bingham, J. W.—Sioux City, Ia., Aug. 28-2.
 Birch, John—Temple, Detroit, Aug. 27-3.
 Bush, Frank—Hammerstein's, N. Y., 4-9.
 Byrne and West—Pastor's, N. Y., Aug. 28-2.
 Byron and Blanch—Utahna, Ogden, U., Aug. 28-2.
 Byron, Herbert—Athletic Park, Buffalo, Aug. 28-2.
 Cabill, William—Maryland, Balto., Aug. 28-2.

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DOWN IN MUSIC ROW



Eleanor Blanchard, who has been extremely successful with Miss Rose Stahl in her sketch, has launched out as an imitatrix, and in that line is even more successful than when she essayed only legitimate roles. Miss Blanchard will give imitations of Marie Dressler, Raymond Hitchcock, Albert Chevalier, and Eddie Foy, in addition to her "kid" stories, which have met with much favor heretofore. Miss Blanchard begins a ten weeks' season at Lancaster, Pa., Aug. 28.

Charles B. Ward has been especially engaged for the Alcazar Burlesques. He will introduce his well-known specialty that has won favor everywhere. He will also play one of the principal parts in the production.

Harry Kelly, a Kansas City composer, whose "Peaceful Henry" and "Southern Smiles" have made his name famous, has placed two songs, "I'm So Sleepy" and "I Want Somebody to Love," with F. B. Haviland and Company. Mr. Kelly will return to Kansas City next week.

Among the many artists in vaudeville who report success with "Betty," published by the Continental Music Company, are the Transatlantic Four, Coalley and McBride, Eleanor Falk, Laura Mallard, George E. Alexander, Mahoney and Lake, Gorman and West, Kelly and Kent, and Marie Thomas.

Harry Bewley, principal comedian with the Mittenbach Brothers Amusement Company, composed the lyrics and Nat Osborne the music of the new comic song, "Do It Now." The composition has been placed with M. Witmark and Sons.

Joseph Hortes, with Dumont's Minstrels, in Philadelphia, is using "In Dear Old Georgia."

Gordon and Charcon, playing the New England and Summer parks, are meeting with considerable success, especially with Thomas S. Allen's new song, "My Dusky Rose," published by Walter Jacobs, of Boston.

Charles K. Harris receives many congratulatory letters daily in regard to the colored slides for his ballads "Would You Care?" "I'm Trying So Hard to Forget You," "Farewell, Sweetheart May," and "Down in the Vale of Shenandoah." Mr. Harris engages expert photographers, who travel as far as Mexico, Los Angeles, Arizona, in fact, wherever the scene of the song is laid, who take proper photographs for the songs which are to be illustrated. Then they are turned over to the best coloring artists in America.

Malville B. Raymond has selected "Little Lou" and "Smiling" for The Seminary Girl, to be sung by Miss Florence. Both numbers are published by the Continental Music Company.

Allen May, singer of illustrated songs at the Standard, Philadelphia, has adapted "Bright Eyes, Good-bye," and "In Dear Old Georgia" to his already large repertoire.

Jones and Sutton are still featuring "By the Watermelon Vine," with very satisfactory results. They write Walter Jacobs, the Boston publisher, that they have some very novel ideas in connection with "My Dusky Rose," which they will use the coming season.

The Continental Music Company have placed a high-class ballad, entitled "The Message of the Moonbeams," with the Shuberts in their new production, Babes in the Woods. They have also placed a dainty number, "In a Hammock Swinging," and "Down on the Bayou," with Frank Farley to be used in two of his new productions, to be announced later. Also "The Tale of the Little Black Bear" and "Clan-naid," a splendid Japanese offering, with Ned Wayburn for two Klaw and Erlanger productions.

Claude Thardo, "Brooklyn's Side Wheeler," with the Spooner Stock company, is featuring "Birds of a Feather" and "In Dear Old Georgia."

The Three St. Felix Sisters have recently added to their repertoire "My Own Line," a new coon song, by R. E. Hildreth. They are also featuring "My Dusky Rose," the latest effort by the composer of "By the Watermelon Vine." Walter Jacobs, of Boston, is the publisher of both.

Eddie Leonard will feature James B. Mullen's novelty song, "Tickle Me," during his tour in vaudeville.

The Allison, Holcomb, Curtis and Webb, Babal Johnson, Clippert Quartette, and the famous Empire City Quartette are all singing "In Dear Old Georgia."

"Two Little Girls Loved One Little Boy," a new story ballad, by Alfred Bryan and J. B. Mullen, is winning deserved success in the hands of many singers.

"Smiling," a new topical number published by the Continental Music Company, is being used by Flora Browning, Major Doyle, Laura Mallard, John McDonald, and Gorman and West.

The Six Musical Cutties are using "Sweet Little Caraboo" on xylophone, and singing "My Irish Molly, O."

"My Dusky Rose," one of Walter Jacobs' (Boston) latest successes, has been introduced by Manager McCready in his Jolly Girls company, which has just opened the season at the Trocadero Theatre, Philadelphia. This number has been put on with special care and will undoubtedly continue to be one of the favorite numbers of the production.

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The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.
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CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)
Vol. II. New York, Sept. 2, 1905. No. 19

TO MANAGERS AND SINGERS.

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VAUDEVILLE JOTTINGS.

Roy Knabenshue, the servant, has been engaged by Oscar Hammerstein to exhibit his ship at the Victoria in October. Besides showing the "ship," he will lecture on his invention and, if possible, make an ascension in the auditorium of the theatre with a smaller model of the original.

Miss Theresa Rents, an equestrienne and member of a well-known family of acrobats, arrived on the "Mesaba" Aug. 22. She will exhibit at the Hippodrome her famous white stallion, "Maxeppa," and eight other high school horses.

Dolan and Lenhart have been scoring a most satisfying hit with their latest effort in the sketch line, The Wire Tapper. Mr. Dolan has hopes of its being better than either The High Toned Burglar or Taking Chances. They will open their regular season at Boston on Sept. 11.

Howison, the "world's greatest whistler and mimic," is meeting with great success over the Lang and Nash circuits. His most popular selection is entitled "A Pretty Bunch of Doll Rags," published by William B. Fenshler, Minneapolis.

A. L. Dolan has succeeded G. E. Raymond in the management of Paul's Brokers spectacle, Last Days of Pompeii, making his fifth season with the Paul firm.

Yeager and Yeager, with a special vaudeville co., began a three weeks' tour in New England, commencing Aug. 22, in the co. at Arlington, Russell and Williams, and Emma Da Costa.

A counterplot of "The Girl with the Red Domino" received sudden quietus Aug. 22 by the action of Loecher and Werba, managers of the Victoria Grove. Bob Manchester, manager of the Venus Burlesques, was presenting a "Red Domino" at the Victoria in Philadelphia, and there was nothing in his billing to indicate she was not the original, now at the New York Roof Garden. Papers in an injunction suit were drawn, but before action could be taken George W. Tracy, Gus Hill, owner of the Venus Burlesques, and Lederer is one of the lessees of the Casino. Lederer informed Hill that if the act was retained he would cancel the Burlesques' engagement.

Klein, Ott Brothers and Nicholson report that their turn has made an excellent impression at the London Hippodrome. When they opened they were allowed only ten minutes, but after the first few performances they were told to do their full act, which takes at least eighteen minutes. They enjoy the unusual distinction of having the entire orchestra of thirty-five men play their accompaniments. They are booked to return to New York Jan. 1, 1906, but have received so many favorable offers that they may not come back until next September. They are booked to add to Germany alone until Dec. 15.

The Sisters McConnell, after their six weeks' engagement at the Orpheum and Chute, Los Angeles and San Francisco, have returned to the Middle West, playing the Forest Park Highlands, at St. Louis; Pontine Park, Louisville, and Forest Park at Kansas City. This week they are meeting with success at Hopkirk Park, Memphis, after which their father, James W. Thompson, has contracted for their appearance with the Dimeor Stock co. at Springfield, Mo. They are to change specialties and costumes twice weekly, a rare occurrence in vaudeville.

Dave Graham, Jr., who played the part of the race track tout in Checkers, devoted a part of his summer in his camp in the Adirondacks to composing the score of a musical sketch in which he will appear at the end of the season. Mr. Graham is the son of the late Dave Graham, the composer of Harrigan and Hart's famous songs.

The much talked of trained elephants, five in number, of Ephraim Thompson, arrived on Aug. 24 on the "Pennsylvania," and will appear at the Victoria Sept. 4. Although vaudeville managers have been trying for several seasons to secure this attraction, their date at the Victoria will be their first American appearance.

Mindell Kingston, of World and Kingston, has been engaged by R. C. Whitney for his all star cast of P. K. Feet. Mind Kingston will essay the role of Dolly Dimples.

Marie Louise Maurel, the leopard trainer of the Boston wild animal show, was married on Aug. 25 to Harry Roy, better known as Roy Fils, also an animal trainer. The ceremony was performed by Alderman Flynn at the Brooklyn City Hall. After the ceremony the couple will leave for Coney Island, and they are spending their honeymoon in the arena with their respective acts. Frank C. Hunter made an animal trainer of Miss Maurel, or Madame Maurel, as she is billed, while she was a prisoner in prison the families in the French capital. Roy Fils is the organizer of the burlesque lion training act.

A. E. Poll will open his theatre at Worcester, Mass., on or about Sept. 18. All artists holding contracts for this house will be held strictly to them.

The magicians of London have joined hands and formed an association which they call the Magic Circle. They are going to keep the secrets of their craft very tight indeed on account of the prevailing tendency of "artists" to baroque even the greatest and most mystifying illusions.

George A. Stone, formerly of Ganton and Stone, in vaudeville, and later of Stone in Toyland, has been engaged to play the comedy in the new production, The Wizard of Oz. Mr. Stone has repeatedly demonstrated his ability in the dancing line, and much will be expected from him if he is to follow in the footsteps of the other and original Stone.

Captain Jake Bonavita, of Boston's Coney Island, has again been operated on for blood poisoning in only remaining hand. The lion trainer has been unable to perform since. The wound, which had to be reopened, was made by the lion "Emperor" four weeks ago.

Many architects, engineers and technical experts were at the Hippodrome Aug. 21, at the invitation of Thompson and Dooly, to witness the special test of the immense refrigerating plant, the largest of the kind in the world, installed in the big playhouse at a cost of \$100,000. The lowest temperature recorded at the test was 22 degrees, while outside the thermometer registered 81, a difference of 59 degrees.

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Papers were served on Otto Harlan a few days ago in a suit brought by a number of chorus girls to recover two weeks' salary. More than a dozen girls are trying, through Mary G. Quackenbush, a lawyer, to recover upward of \$1,000 from the theatrical firm of Wells, Dunn and Harlan, of which Otto Harlan is a member. The suits were brought in the District of Columbia Municipal Court, and a few of the claims have already been satisfied by the firm. The girls were part of a vaudeville troupe that disbanded in the South last month. The claims range from \$20 to \$200, the largest being those of the "stars," Baby Harris, Harry T. McConnell, and Walter Clifford.

Marie Cahill has made each baby in the infant incubator home in Dreamland, Coney Island, a present of \$5. She sent each one a basket, showing the \$5 had been deposited to its credit in the Marine Bank. Mrs. Cahill herself acts as trustee.

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ST. LOUIS DAILY GLOBE-DEMOCRAT.
Monday Morning, June 26, 1905.
If it were not for the luster which a name may acquire by association one would be inclined to say Miss Ethel Fuller and her company presented the famous play, Antony and Cleopatra. But it was the work of Miss Fuller—the "Cleopatra"—of the play—that brought a genuine thrill to the audience last night. This lady, who is a newcomer here, has a voice that is not to be forgotten once it is heard, and her acting is extremely commendable. If she wants a little now and then it must be remembered that ranting is easy in a play where heroics and emotionalism are carried to an extreme.

ST. LOUIS STAR-CHRONICLE.
Monday, June 26, 1905.
Ethel Fuller will make one forget whether he is in a theatre or garden, so charmingly sweet is she and so fascinatingly cool and debonair. She is graceful and lithe, and altogether pleasing.

THE ST. LOUIS REPUBLIC.
Monday, June 26, 1905.
Miss Ethel Fuller was seen in the role of Cleopatra. She has grace and a rugged intensity that stood her well in hand in the tempestuous points she was required to make in the trying part.

ST. LOUIS POST-DISPATCH.
Friday, July 7, 1905.
His strength lies in his plays, in the splendid work of Miss Ethel Fuller and in the value of his own name.

ST. LOUIS DAILY GLOBE-DEMOCRAT.
Thursday Morning, July 20, 1905.
Large audiences are witnessing a most pretentious

production of Sardou's great play, Empress Theodora, at Suburban Garden this week, and Miss Ethel Fuller, in the title-role, is not only repeating her success in other parts, but is greatly pleasing the large audiences by her great work in this part.

ST. LOUIS DAILY GLOBE-DEMOCRAT.
Monday Morning, July 24, 1905.
Fedora Witnessed by an Immense Audience—The New Bill.—At Suburban Garden last night Miss Ethel Fuller dominated the performance. Just as she has done during the past four weeks at that resort. The play was Fedora. They were all written for a great actress, and that is doubtless one of the reasons why Miss Fuller's work stands out conspicuously in contrast with that of all the other members of the company. Yet it is no small achievement for an actress who is almost wholly unknown to all the full measure of the part. There are few, if any, actresses before the public at present who could succeed in imparting to the role of "Fedora" the full luster planned by Sardou. But Miss Fuller is a

really fine artist—so fine, indeed, that it is to be noted with sincere regret that she is to take her leave of the company at Suburban with the end of this week. There was an immense audience—even the aisles being filled with chairs—before the second act had begun.

ST. LOUIS POST-DISPATCH.
Monday, July 24, 1905.
"Fedora" is the last of the Sardou pieces in the MacDowell repertoire, and it is understood that Miss Ethel Fuller, who has so excellently played the leading woman parts in all those we have seen, is to leave the company at the end of the week. She has been singularly effective in them.

ST. LOUIS STAR-CHRONICLE.
Monday, July 24, 1905.
Miss Fuller, who has impressed those who have seen some of the other plays as an artist of a high class, was dominant in Sunday night's performance of "Fedora."

Closed at Suburban Garden, St. Louis, July 30.—Opened at West End Heights, St. Louis, Aug. 6.

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I am not only giving you my verdict but the verdict of the patrons of this Theatre, who have been loud in their praise. They have come to me personally and unsolicited and have lauded the merits of your attraction. When you please the people that pay their money, that is the best criterion to go by, that is not a "One Man" opinion. I feel confident that should you ever play a return date at this house that you will do a record breaking business.

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